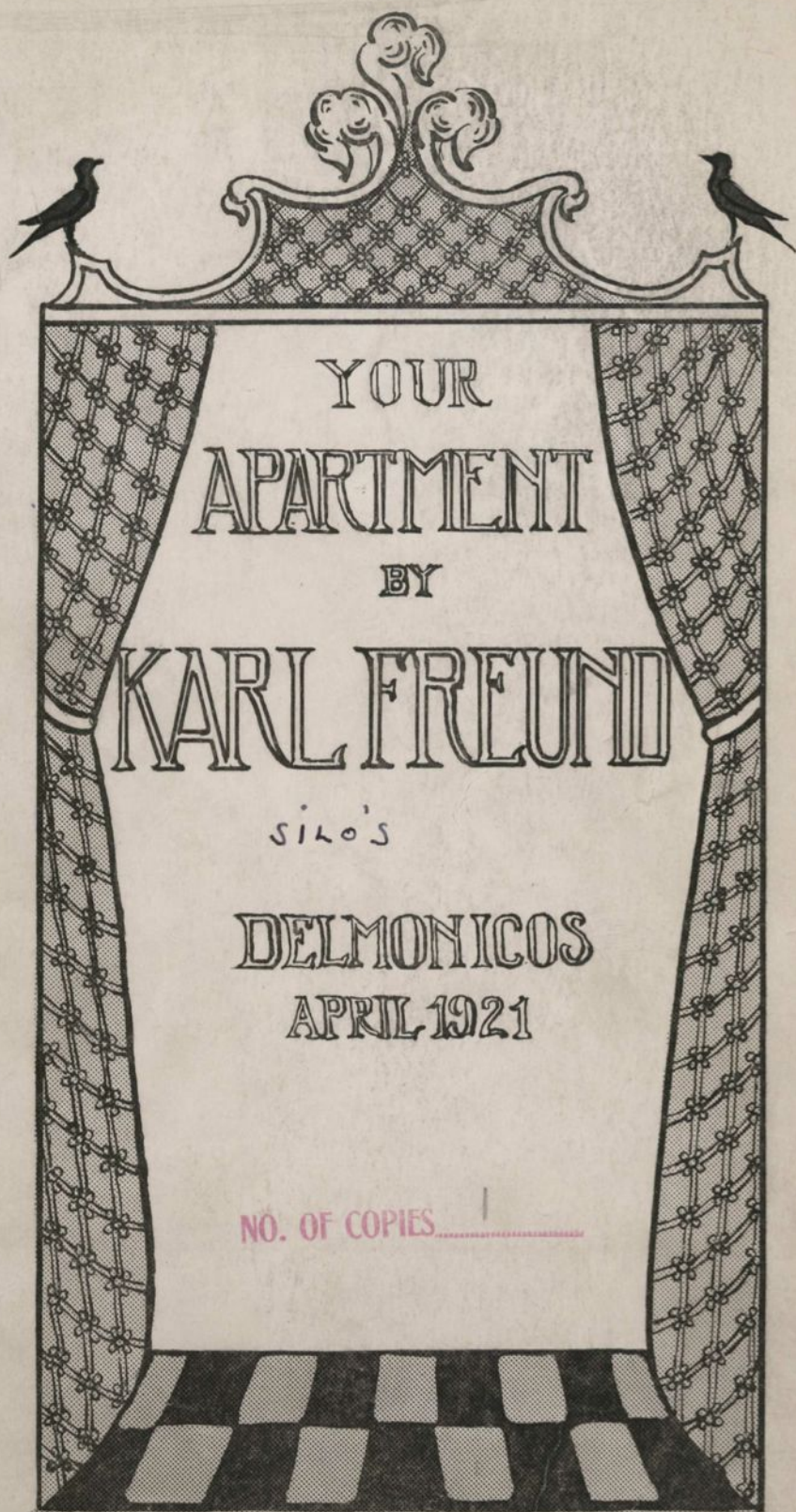




NO. OF COPIES 1

ON PUBLIC EXHIBITION
AT
DELMONICO'S GRAND BALLROOM
5th AVENUE and EAST 44th STREET
NEW YORK

BEGINNING TUESDAY, APRIL 12th, 1921

AT
AND CONTINUING UNTIL THE MORNING OF
DATE OF SALE, INCLUSIVE, DAILY
FROM 9 A.M. TO 6 P.M.

YOUR APARTMENT
BY
KARL FREUND

TO BE SOLD AT PUBLIC SALE
BY
JAMES P. SILO & SON

ON THE AFTERNOON OF MONDAY, APRIL 18TH, 1921
AND THE TWO FOLLOWING DAYS
BEGINNING EACH AFTERNOON AT TWO-THIRTY O'CLOCK
AND ON THE EVENING OF WEDNESDAY
APRIL 20th, AT 8:30 P.M.

ILLUSTRATED CATALOGUE

OF

YOUR APARTMENT

BY

KARL FREUND

COMPRISING ART OBJECTS, ANTIQUITIES
AND FURNITURE

FROM MANY PARTS AND PERIODS OF THE ART WORLD

TAPESTRIES AND TEXTILES
WROUGHT-IRON WORK AND LAMPS

A COLLECTION OF

RARE CHINESE PAINTINGS

JAMES P. SILO

WILL CONDUCT THE SALE AT DELMONICO'S

L'ENVOI

Over the portal of Alma Tadema's studio in London one reads these words: "As the Sun is to Flowers, so is Art to Life"—and at this time when death has ravished the world, when the apocryphal horsemen have ridden ruthlessly over the wheat fields of the earth, when the juggernaut car of destruction has laid waste the places that smiled and the homes which sheltered, when joy has become sterile, when laughter has become hushed,—then Hail to those men and women who are bringing back to poor, tired humanity that message which only Art can give, that message which reminds us that the temples of Greece still lift their immutable columns,—that the song of the troubadour still echoes in our ears, that there is still a France which is rich in Art,—that England and Italy have poured out their treasures for us to gather, so that while weary of soul we can again take courage, for Art, and Art only, can restore to us that life of highest pleasure, of noble enjoyment and of inspiring hope which for a while, alas, the world seems to have lost.

ELISABETH MARBURY

To Karl Freund

April, 1921.

A FOREWORD

I am showing this time many works of art and objects of utility in a form suggestive of their usefulness in your own houses and apartments.

This exhibition of articles which I am offering for sale through Messrs. James P. Silo & Son, comprises my own importations, creations of my shops and important contributions by other collectors here and abroad who are anxious to turn into cash the treasures that I have selected from their artistic possessions.

New York, April, 1921.

KARL FREUND

CONDITIONS OF SALE

1. The highest bidder to be the buyer, and if any dispute arise between two or more bidders, the lot so in dispute shall be immediately put up again and resold.

2. The purchasers to give their names and addresses and to pay down a cash deposit, or the whole of the purchase money, *if required*, in default of which the lot or lots so purchased to be immediately put up again and resold.

3. The lots to be taken away at the buyer's expense and risk upon the conclusion of the sale and the remainder of the purchase money to be absolutely paid or otherwise settled for to the satisfaction of the auctioneer on or before delivery; in default of which the undersigned will not hold himself responsible if the lots be lost, stolen, damaged or destroyed, but they will be left at the sole risk of the purchaser.

4. The lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the buyer's expense and risk, within Two Days from the sale; neither the owner nor THE FIFTH AVENUE ART GALLERIES not being responsible for the correct description, genuineness or authenticity of, or any fault or defect in any lot, and making no warranty whatever.

5. To prevent inaccuracy in delivery and inconvenience in settlement of the purchases, no lot can on any account be removed during the sale.

6. If, for any cause, an article purchased cannot be delivered in as good condition as the same may have been at the time of its sale, or should any article purchased thereafter be stolen or misdelivered, or lost, the undersigned are not to be held liable in any greater amount than the price bid by the purchaser.

7. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all lots uncleared within the time aforesaid shall be resold by public or private sale, without further notice, and the deficiency, if any, attending such resale, shall be made good by the defaulter at this sale, together with all charges attending the same. This condition is without prejudice to the right of the Auctioneers to enforce the contract made at this sale, without such resale, if they think fit.

THE FIFTH AVENUE ART GALLERIES are in no way responsible for the charges or manner of delivery of goods purchased at their sale.

JAMES P. SILO & SON,
Auctioneers.

*Indexed
NH*

THE PURCHASERS ARE REQUIRED TO
PAY A FEDERAL TAX OF TEN PER
CENT ON PAINTINGS, SCULPTURE,
LIGHTING FIXTURES, PORCELAINS,
BRONZES AND FRAMES, AND FIVE PER
CENT ON MUSICAL INSTRUMENTS

FIRST AFTERNOON'S SALE

MONDAY, APRIL 18, 1921

at 2:30 P. M.

AMERICA

- 1 CURIOUS TEA TRAY
Painted with a view of Brooklyn Bridge.
- 2 A VERY INTERESTING EARLY NINETEENTH
CENTURY STAFFORDSHIRE CUSTARD CUP
With medallion portraits of Washington and Lafayette
printed on a mustard yellow ground.
- 3 FLASK OF OLD BENNINGTON WARE
In the shape of a book.
- 4 ZANESVILLE, OHIO, POTTERY FLOWER
HOLDER
In the shape of a bird.
- 5 PENNSYLVANIA POTTERY FLOWER POT
- 6 PAIR EIGHTEENTH CENTURY AMERICAN
PEWTER CANDLESTICKS
- 7 EARLY JERSEY GLASS COMPOTIERE
With fretted trellis border, amber colored.

- 8 SIX EARLY JERSEY GLASS TUMBLERS
- 9 EARLY MOULDED GLASS JADE GREEN
FLOWER VASE
- 10 EARLY PENNSYLVANIA GLASS FLOWER VASE
With pineapple base and chalic top.
- 11 SOUTH JERSEY GLASS CREAMER
Of pale green color, uncommon handle.
- 12 EIGHTEENTH CENTURY AMERICAN BABY
SLAT BACK ROCKER
- 13 EARLY NINETEENTH CENTURY BOSTON
ROCKER
With top rail decorated with agreeable Empire design
in green and gold.
- 14 EARLY JERSEY BLUE GLASS MOLASSES JAR
- 15 SOUTH JERSEY AMBER GLASS CREAMER
- 16 WHITE GLASS SOUTH JERSEY WATER JUG
- 17 JERSEY BLUE GLASS FLOWER VASE

- 18 EIGHTEENTH CENTURY AMERICAN WARM-
ING PAN
With engraved cover.
- 19 EARLY NINETEENTH CENTURY WROUGHT
IRON PLAQUE
Of George Washington after Eccleston.
- 20 REPLICA OF A SEVENTEENTH CENTURY
WROUGHT IRON EARLY AMERICAN FOUR
LIGHT CANDLE SUSPENSION
- 21 PAIR OF EARLY NINETEENTH CENTURY
AMERICAN FAMILY PORTRAITS
The gentleman with ruffle stock, the lady in lace cap
and collar.
- 22 BENJAMIN TROTT, ABOUT 1809
Miniature Portrait of a Philadelphia gentleman on Ivory
in a contemporary green morocco case of the period.
- 23 PAIR OF AMERICAN MOULDED GLASS COM-
POTIERES
Of a rich emerald green (one repaired).
- 24 PAIR OF EARLY NINETEENTH CENTURY
AMERICAN ALABASTER URNS
- 25 PAIR OF EARLY AMERICAN PAINTED SIDE
CHAIRS
About 1800, in the Sheraton style.
Painted with flowers and gold scrolls on an olive green
ground.

26 ANOTHER PAIR OF EARLY AMERICAN PAINTED SIDE CHAIRS

27 EIGHTEENTH CENTURY AMERICAN MAHOGANY PEER MIRROR

Unusually small, columnar stiles, carved frieze, eglomise of a delightful bird design.

24 inches high, 21¼ inches wide

28 PAIR OF EIGHTEENTH CENTURY AMERICAN CURLY MAPLE SIDE CHAIRS

In the Sheraton style, about 1790.

29 EARLY EIGHTEENTH CENTURY AMERICAN "QUEEN ANNE" ARM CHAIR

Splat back of vase shape, the sides of which are formed by curious turned baluster with vase shaped finials. Baluster legs and front stretcher, straight arms of a very uncommon design. Rush seat.

30 EIGHTEENTH CENTURY AMERICAN CHERRY AND MAHOGANY TOILET TABLE

On four plain tapering legs, square top, original brass handle.

21½ inches wide, 19½ inches deep, 27½ inches high

31 EIGHTEENTH CENTURY AMERICAN DRESSING MIRROR

On a mahogany bow front cabinet holding two drawers, ogee bracket foot, two upright turned balusters, satinwood inlaid. Handles of recent make.

21 inches wide, 22 inches high

- 32 EARLY AMERICAN PINE TABLE ABOUT 1720
Round top on four turned tapering knob-foot supports.
26½ inches diameter, 25 inches high
- 33 EIGHTEENTH CENTURY MAPLE AND MAHOGANY WORK TABLE
About 1780. On slender turned and fluted legs, top and two drawers bordered with mahogany. Four original brass handles.
19 inches wide, 17½ inches deep, 30 inches high
- 34 EIGHTEENTH CENTURY AMERICAN DROP AND BUTTERFLY LEAF CURLY MAPLE TABLE
Four square tapering legs fluted on three sides.
30 inches long, 35 inches wide, 28 inches high
- 35 EIGHTEENTH CENTURY AMERICAN BUREAU CHEST OF DRAWERS
Mahogany, three narrow drawers and broad desk compartment, shaped apron and (French foot) fitted with many drawers and pigeon holes. Satinwood inlaid. Original chased handles and escutcheon plates.
42 inches wide, 22¾ inches deep, 42½ inches high
- 36 EARLY EIGHTEENTH CENTURY AMERICAN OAK TRESTLE BENCH
On two shaped supports, straight rail, shaped apron.
- 37 EIGHTEENTH CENTURY AMERICAN MAHOGANY QUEEN ANN MIRROR
Cut and shaped pediment top and bottom. Bracket sides.
38 inches high, 20 inches wide

38 A VERY IMPORTANT EARLY AMERICAN WING
CHAIR

Of the Chippendale Period. Middle of the Eighteenth Century. Two double wing arms, shaped back, loose cushion resting on two moulded square front mahogany legs. Plain underframing. It is covered with a curious old rose colored felt.

39 CURLY MAPLE BOW FRONT BUREAU

American, about 1780.

42 inches wide, 24 inches deep, 42 inches high

40 EIGHTEENTH CENTURY AMERICAN SECRE-
TARY BOOKCASE

Of mahogany bordered with tulipwood. The bookcase is composed of two doors designed with three round arches of exceptionally delicate and graceful double bead moulding. Three drawers with original brass handles, folding leaf desk.

37 inches wide, 5 feet 8½ inches high

41 A VERY RARE SEVENTEENTH CENTURY CON-
NECTICUT MINIATURE TRESTLE TABLE

On two slender turned baluster trestles connected by a baluster, top made with battons, bracket feet of recent addition.

20 inches deep, 27½ inches wide, 25 inches high
To be sold with

41a SEVENTEENTH CENTURY WROUGHT IRON
RUSH LIGHT

On four bracket wooden feet.

42 A VERY RARE PIECE OF AMERICAN FURNI-
TURE

EIGHTEENTH CENTURY PHILADELPHIA
SERPENTINE FRONT CHEST OF DRAWERS OF
THE CHIPPENDALE PERIOD. Four serpentine
drawers with original chased escutcheon plates. Ogee
bracket foot, top with moulded edge, the top drawer is
partitioned for silverware. It bears the following label:

Jonathan Gostelowe,

Cabinet and Chair Maker,

At his shop in Church Alley, about midway between
Second and Third Streets, begs leave to inform his
former Customers and the public in general, that he hath
again resumed his former occupation at the above men-
tioned place. A renewal of their favours will be thank-
fully received; and his best endeavours shall be used to
give satisfaction to those who please to employ him.

43 FOUR POST MAPLE FIELD BEDSTEAD

American, about 1780

Vase shaped balusters, serpentine field testor.

44 A VERY UNCOMMON EARLY EIGHTEENTH
CENTURY AMERICAN CANDLE-STAND POLE
SCREEN

Of Mahogany on bracketed and moulded cabriole sup-
ports with duck foot termination. It bears an interesting
semi-circular folding shelf on an uncommon wrought
iron device. Circular mahogany shield.

45 SHARPLES, JAMES, 1751-1811

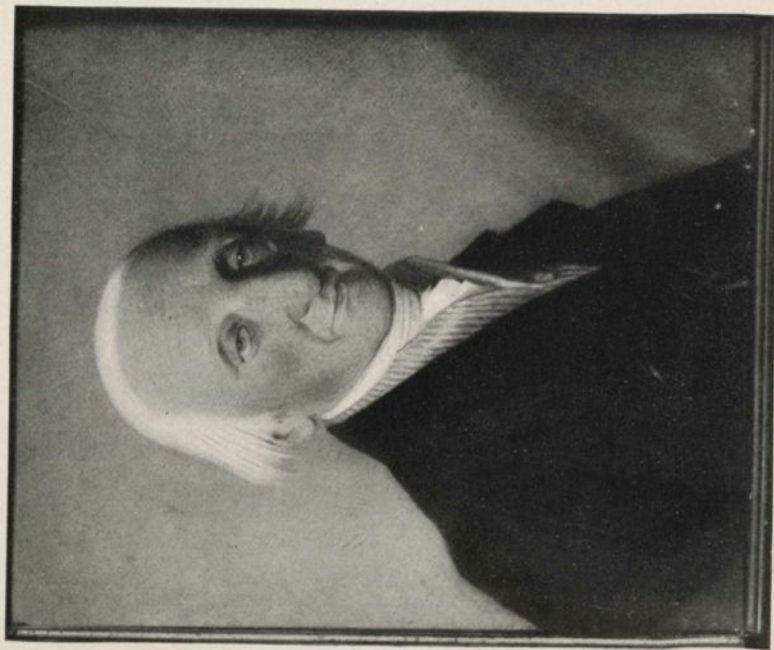
Born in England, educated in France and came to America in 1798, settled in New York. He visited many towns and cities in America, painting many portraits, now very valuable. One of his first orders was for a portrait of Washington in pastel, made in Philadelphia. This was the last sitting Washington gave to a painter. He died in New York.

Portraits of Col. and Mrs. Richard Varick, nee Roosevelt. Head and shoulders of man, white hair, turning to right, toward spectator. Dark red coat with light blue stock. Head and shoulders of woman, full face, turned slightly, white ruffled headdress, ornamented with blue ribbon bow on top and under chin. Ruffled collar. Orange colored shawl draped over shoulders and drawn down front.

Col. Varick was first Aide-de-Camp to General Benedict Arnold at the time of the latter's treason in 1780. He afterwards became Washington's military secretary. Both pictures in original frames.

Size: $13\frac{1}{2} \times 10\frac{1}{2}$ pastels.

[Illustrated]



No. 45. Portraits of Colonel and Mrs Richard Varick, née Roosevelt. By James Sharples

HOLLAND

46 EARLY EIGHTEENTH CENTURY DUTCH GLASS CUPBOARD

The top part composed of a mullioned and glassed door and glazed returns, the cornice is shaped and carved with a leaf design. It stands on a commode composed of two straight and one bombe drawer trimmed gilded bronze escutcheons and handles. With claw feet supports. This piece is uncommon for its graceful design and shallowness of proportion.

7 feet 2 inches high, 3 feet 2 inches wide, 9 feet deep

47 VERY INTERESTING EIGHTEENTH CENTURY MAHOGANY AND EBONY TRAY

The center showing a medallion with a coat of arms inserted in silver.

48 SEVENTEENTH CENTURY DUTCH OAK GLASS CUPBOARD

Mullioned glass door, flanked by two fluted quarter columns.

49 EIGHTEENTH CENTURY DUTCH SMALL WAL- NUT CENTER TABLE

Shaped top, four cabriole supports, one drawer, walnut.

50 EIGHTEENTH CENTURY DUTCH FARM TABLE

One center door, two side drawers, square tapering legs, heavy walnut top.

51 DUTCH SCHOOL OF THE FIRST HALF OF THE
EIGHTEENTH CENTURY

FLOWERS

Boldly painted bouquet of flowers, painted in the spirit of the Queen Anne Period. In a carved and gilded frame of the time.

3 feet 2 inches by 2 feet 7 inches

52 EARLY EIGHTEENTH CENTURY DUTCH
FLOWER PICTURE

Painted for the English market, in the original gilt gesso frame of the period.

In its frame, 1 foot 8 inches by 3 feet 3 inches

53 DUTCH SCHOOL OF THE EIGHTEENTH
CENTURY

Vase of flowers painted in monochrome filled with a multitude of large flowers in bloom, painted against dark green ground. In a carved and gilded frame of the Queen Anne Period.

3 feet high, 2 feet 6 inches wide

54 HUYSUM, JACOB VAN (Attributed) 1687-1746?

Born at Amsterdam and died in London. Youngest son of Justus van Huysum the Elder, also the painter of flowers, as was his brother, Jan van Huysum. Much of his work was executed so well that it was mistaken for that of his brother, Jan, who had the greater reputation, in fact, the greatest as a flower painter of his day.

Flowers.

Vase of highly colored flowers in bold relief.

30 inches by 25 inches

55 ELIAS MATHIEU (Dutch 1658-1741)

Portrait of Philippe Decorbehem of Dunkirk.

24 inches by 20 inches

56 VAN GOYEN, JAN (1596-1666)

In the harbor of Antwerp. Important canvas.

57 THE BIRD ROOM

A very important set of twelve painted decorations attributed to Hondecoeter. Composed of a set of eight measuring 6 feet two inches by 2 feet 10 inches, and a set of four measuring 4 feet by 3 feet 4 inches. They represent all phases of bird life, water birds, tropical birds, domestic birds in rich garden scenery or perched on marble vases and balustrades.

58 DUTCH SCHOOL OF THE EIGHTEENTH CENTURY

Country Squire, his white mare and his attendant.

On canvas 14 inches by 17 inches

59 PAIR OF EARLY NINETEENTH CENTURY
DUTCH LACQUER PEWTER CANDLESTICKS

8 inches high

60 EIGHTEENTH CENTURY DUTCH GLASS
LIQUEUR BOTTLE

Blown with four rose colored bull's eyes, rose colored stopper.

61 EIGHTEENTH CENTURY DUTCH ROSE JAR

62 PAIR OF DUTCH BLUE GLASS FLOWER VASES
In the Waterford style.

63 SET OF ENGRAVED DUTCH WATER GLASSES

64 SET OF TWELVE AMBER COLORED WATER
GLASSES

With insized medallions on black ground.

MISCELLANEOUS

- 65 EARLY NINETEENTH CENTURY NEEDLE-
WORK PICTURE
Of Swiss make. Representing a beautifully embroidered vase of flowers. Signed and dated 1811. In a carved and gilded frame of the period.
- 66 EARLY NINETEENTH CENTURY BEAD
PICTURE
Vase of flowers.
- 67 NINETEENTH CENTURY JADE GREEN BOHE-
MIAN SWEETMEAT DISHES
- 68 PAIR OF GREEN ENCISED BOHEMIAN GLASS
SWEETMEAT DISHES
- 69 SET OF TWELVE BOHEMIAN ENGRAVED
GREEN GLASS GOBLETS
- 70 PAIR OF DARK AMBER COLORED BEHEMIAN
FLOWER VASES
- 71 PAIR OF RUBY RED BOHEMIAN FLOWER
VASES
- 72 SWISS STAINED AND PAINTED ARMONIAL
GLASS PANEL
With the arms of Tschudi, dated 1801.
- 73 EIGHTEENTH CENTURY PAINTED AND LAC-
QUERED TRAY
Fretted, metal border, one bronze handle.

PERSIA AND ASIA MINOR

- 74 PAIR OF ISPAHAN STEEL ANIMALS
Damascened in gold and silver. Representing a llama and a camel.
- 75 THREE PERSIAN ANTIQUITIES
Comprising a Persian lacquer mirror case.
A Sixteenth Century tooled book cover.
A Seventeenth Century lacquer panel.
- 76 THIRTEENTH CENTURY PERSIAN LUSTRE
DEEP PLATE
With archaic inscription painted and invested with copper glaze on both sides.
19 inches diameter (Repaired).
- 77 SMALL EIGHTEENTH CENTURY PERSIAN FAI-
ENCE MOSQUE LAMP
- 78 A VERY INTERESTING FRAGMENT OF A PER-
SIAN KERMANSHAH CARPET
Woven in a pattern of floral scroll design on a dark blue ground.
6 feet by 2 feet 6 inches
- 79 SMALL CAUCASIAN PRAYER RUG
Of archaic repeating pattern in colors on a black ground.
5 feet 3 inches by 3 feet

80 FRAGMENT OF OLD PERSIAN CAMELS HAIR
RUG

Of a trellis pattern on a brown ground.

6 feet 9 inches by 2 feet 5 inches

81 SMALL SQUARE RUG OF PERSIAN WEAVE IN
THE FRENCH TASTE

On a soft rose du Barry ground.

3 feet 9 inches by 2 feet 10 inches

82 A VERY INTERESTING PERSIAN RUG

Of a design of plum trees and flower vases in colors
on a black ground.

4 feet 3 inches by 3 feet 7 inches

83 PERSIAN SINNA RUG

Done in a manner imitating Spanish lace, black on a
soft rose ground.

6 feet 4 inches by 4 feet 3 inches

84 IMPORTANT ASIA MINOR RUG

Of imaginative design, worked in relief in a pattern
of trees and animals on a cream, red and blue ground
—crimson center.

6 feet by 4 feet 2 inches

85 SMALL SULTANABAD RUG

Woven in a design of floral scrolls and spandril on a
dark blue ground.

5 feet 4 inches by 3 feet 5 inches

86 PERSIAN SAROUK RUG

Of an extremely fine texture covered with an all over geometrical pattern, in colors on a dark blue ground—silver gray center.

6 feet 6 inches by 3 feet 11 inches

87 PERSIAN SULTANABAD RUG

Covered with a gold pattern of Persian flowers on a sapphire blue ground.

6 feet 9 inches by 4 feet 8 inches

88 A VERY INTERESTING FRAGMENT OF A
LARGE KERMANSHAH CARPET

Woven in a pattern of gold lozenges and rosettes and scrolls, in the manner of Ispahan on a purple ground.

8 feet 7 inches by 2 feet 7 inches

89 FRAGMENT OF A KERMAN BORDER

Of exceptionally interesting scroll design in the manner of an Ispahan.

11 feet 4 inches by 2 feet 6 inches

90 PERSIAN CAMEL HAIR RUG

Covered with a design of diamonds, on a rich tiger skin color ground.

5 feet 11 inches by 3 feet 8 inches

91 A VERY FINELY WOVEN ASIA MINOR RUG

Composed of a plain dark blue center framed in a yellow border with blue scrolls.

6 feet 8 inches by 4 feet 5 inches

- 92 VERY LARGE PERSIAN HAMADAN RUG
Herati design, in plum and blue and yellow on a dark ground—boldly designed border.
16 feet 6 inches by 10 feet 3 inches
- 93 LARGE ASIA MINOR CARPET
Of Yeordez pattern—early Nineteenth Century—large rich blue center field, with lozenge medallion in crimson and yellow spandril—light colored border.
16 feet 4 inches by 11 feet 10 inches
- 94 EARLY SEVENTEENTH CENTURY ASIA MINOR CARPET
Woven in Hispano Moresque pattern in blue and colors on a pale green ground.
10 feet by 7 feet 3 inches
- 95 EIGHTEENTH CENTURY KUBA RUG
Woven in the French taste of the Louis Seize Period in a design of twelve floral reserves and scrolls on a black ground—dark colored border.
9 feet 7 inches by 5 feet 2 inches
- 96 SEVENTEENTH CENTURY ASIA MINOR RUG
Of Yeordez make, covered with a repeating pattern of geometrical bands, on a soft amber ground.
6 feet by 3 feet 6 inches
- 97 EARLY SEVENTEENTH CENTURY LADIK PRAYER RUG
Woven with an archaic pattern, and a small pale blue field—rich crimson predominating.
6 feet by 4 feet

98 EIGHTEENTH CENTURY CAUCASIAN SQUARE
RUG

Center field in Herati design on a rose flambe ground.
Two blue borders and one of floral festoons on a
black ground.

9 feet by 5 feet 8 inches

99 EIGHTEENTH CENTURY PERSIAN BAKSHAY-
ISH RUNNER

Covered with repeating design of squares, stars and
scrolls in colors on a taupe ground. Three colored
borders of narrow bands.

14 feet by 2 feet 8 inches

100 COMPANION PIECE TO ABOVE

14 feet by 2 feet 9 inches

101 SEVENTEENTH CENTURY FEREGHAN RUG

The center field covered with an Herati pattern in
colors on a dark ground. Series of borders on a green
and rose colored ground.

16 feet by 6 feet 8 inches

102 EARLY EIGHTEENTH CENTURY BAKSHAYISH
RUG

Woven with a repeating pattern of rosettes and dia-
monds in colors on a dark ground. Series of colored
borders.

17½ feet by 7 feet 2 inches

103 A VERY IMPORTANT SEVENTEENTH CENTURY LARGE YEORDEZ MOSQUE CARPET

Woven with a design of rosettes and trees in color on a rich rose flambe ground—two ribbon borders on a light ground, one wide border on a dark ground—open shield medallion.

16 feet 10 inches by 13 feet 4 inches

104 PERSIAN VELVET PRAYER RUG

Center field composed of one large and two small trees on a rich crimson ground. Trellis pattern. Geometrical borders on a plum color ground.

105 EMBROIDERED PERSIAN JACKET

Worked in an archaic pattern of scrolls and birds in crimson on a gold and silver cloth ground.

106 FRAGMENT OF SIXTEENTH CENTURY PERSIAN SILVER CLOTH

Covered with a palmette pattern on a pale green ground.

107 SEVENTEENTH CENTURY PERSIAN SILK SCARF

Of light yellow and dark crimson.

SPAIN

108 EIGHTEENTH CENTURY SPANISH ALPUJARA CARPET

Center field woven with two Arabic lines flanking a stemma on a black ground. Border of strawberry leaf pattern on a black ground, supported by a narrow band of crimson lozenges on a wide ground.

109 EIGHTEENTH CENTURY SPANISH ALPUJARA RUG

Center field composed of a bowl of flowers resting on an iron scroll mounting two lions of Leon which are repeated above. Oak leaf border, black ground.

7 feet 7 inches by 5 feet 7 inches

110 LARGE SEVENTEENTH CENTURY SPANISH CARPET

Of exceptional importance, yellow rich golden ground on a field covered with a repeating design of formal shields in a Hispano moresque manner in blues and greens, while the border shows a scroll taste of the Italian Renaissance.

111 EARLY EIGHTEENTH CENTURY SPANISH CRIMSON DAMASK COAT

Woven with a design of flower vases and scrolls.

112 LARGE SEVENTEENTH CENTURY SPANISH SILK BROCATELLE COVER

With a design of trellised leaves and flowers in rose on a bright yellow ground.

113 SEVENTEENTH CENTURY SPANISH SILK
BROCADE DELMATIC

Woven with a design of rose colored carnations and green leaves on a silver gray ground.

114 SEVENTEENTH CENTURY SPANISH GREEN
SILK BROCATELLE COVER

Woven with a design of vases of flowers, urns and Ducal coronets.

6 feet 6 inches long, 5 feet 6 inches wide

115 VERY IMPORTANT SEVENTEENTH CENTURY
SPANISH COAT OF BROCADED DRAP D'OR

Woven in a pattern of large formal reserves, in crimson on a gold ground.

9 feet long, 4 feet 3 inches wide

116 VERY RARE AND IMPORTANT HANGING OF
THE SIXTEENTH CENTURY SPANISH SILK
BROCATELLE

Woven in gold, yellow and white in a design of scrolls on a rich crimson ground.

6 feet 6 inches long, 2 feet wide

117 LARGE COVER EIGHTEENTH CENTURY SPAN-
ISH BROCADE OF THE LOUIS SEIZE PERIOD

Woven in a pattern of floral stripes and ribbons in rose, blue and cream.

6 feet 6 inches long, 3 feet 4 inches wide

118 PIANO COVER OF A RICH SEVENTEENTH CEN-
TURY SPANISH GOLD AND CRIMSON BRO-
CADE

Covered with a bold lingerie design of scrolls.

119 SEVENTEENTH CENTURY SPANISH DIGNI-
TARY'S CAPE

Of wine colored velvet, trimmed with gold galoons
and lace of the period.

120 EARLY EIGHTEENTH CENTURY SPANISH
CARVED AND GILDED HALL CHAIR OF THE
PERIOD OF CHARLES V.

121 SEVENTEENTH CENTURY NORTH SPANISH
TWO-HANDLED FAIENCE OIL VASE

Mottled green glaze, decorations of raised masks and
festoons of fruits and flowers.

33 inches high

122 SEVENTEENTH CENTURY SPANISH WALNUT
SIDE CHAIR

Turned twisted legs, twisted rails, covered with
tooled, painted and gilded Cordova leather of the
period.

123 SIXTEENTH CENTURY SPANISH WALNUT
SIDE CHAIR

With two plain turned columnar front supports, cham-
bered back, original old Spanish leather and nails.

124 PAIR OF SEVENTEENTH CENTURY CARVED
SPANISH TWISTED COLUMNS WITH
CARVED CORINTHIAN CAPITALS

125 EIGHTEENTH CENTURY SPANISH LOW POST
BED—PAPERED CHESTNUT WOOD

The back formed by a panel shaped in the form of an escutcheon terminating in a crown, simple turned posts terminating in a knob-shaped finial.

126 SIXTEENTH CENTURY SPANISH VARGENO

In walnut, the front covered with a handsome set of steel applications, strap lock. The interior is fitted with a series of drawers and ornamented with arched motives. On a carved stand of contemporary design but of a more recent make.

127 SPANISH SCHOOL OF THE SEVENTEENTH
CENTURY

Head of a Spanish nobleman in a carved and gilded frame of the period.

On canvas

128 GOMEZ, SEBASTIEN (1646-1682)

Born in Granada and died in Seville. Pupil of Murillo, in fact was his mulatto slave, employed by Murillo to grind colors. Unknown to his master Gomez practised painting, and when Murillo learned of this he gave him every opportunity of becoming a good painter. Gomez profited by his good fortune and there are a number of fine pictures by him which have much of the elegance and good colouring of his master's. Gomez survived Murillo but a very short time.

Pair, "Virgin Mary" and "Infant Savior"

Virgin Mary as an Infant, seated in low wicker chair, beside table covered with long green cloth, trimmed with gold braid. On table is a small vase of flowers. Virgin is dressed in Alice blue robe with white flowing sleeves, draped with brown embroidered kerchief and ornamented with emerald pin. Coral wristlets. Under her left arm a staff of flax and in her right hand a spool. On the floor to her right stands a basket of white linen. Cherubs form a halo in upper background.

The Infant Savior seated on low chair, gazing at cross which He holds in left hand while His right hand is extended, touching a low covered table, on which rests the crown and thorns and insignia with the inscription INRI. He wears a rose colored robe with white undergarment. His bare feet rest on marble checkered floor.

Each canvas 31 inches by 22 inches

129 CARRENO de MIRANDA, JUAN (1614-1685)

Eminent Spanish painter, born at Aviles in the Asturias. Learned painting at Madrid. His talents recommended him to the patronage of Philip IV, who employed him in some important frescoes in his palaces. Besides commissions from the King, Carreno painted a number of pictures for churches in various Spanish cities. His colouring was in tenderness and suavity perhaps superior to that of any painter of his country except Murillo. He was retained as painter to the Court under Charles II. He died in Madrid.

"Portrait of a Young Cardinal"

Bust portrait of a young Cardinal in rich red cape with open standing collar lined with gray. Red cardinal's cap on head. Dark brown wavy hair.

On canvas, 31¼ inches by 24 inches

[*Illustrated*]



No. 129

Portrait of a Young Cardinal of Royal Birth.
By Careno de Miranda

130 EIGHTEENTH CENTURY CARVED AND GILT
SPANISH CONSOLE TABLE

On cabriole legs terminating in claw feet and elaborately carved apron.

33½ inches high, 32 inches long

ITALY

131 ZUCCARELLI, FRANCESCO. 1702?-1788

Born in Tuscany. Lived the greater part of his life in England, becoming one of the foundation members of the Royal Academy; a member of the Incorporated Society of Artists; was largely employed for persons of distinction. Many of his pictures were engraved and there are numerous examples of his work at Windsor Castle and Glasgow Gallery. Also in the Louvre, Hermitage, etc. He died in Florence.

PAIR OF LANDSCAPES

Green hilly landscape with figures on one side, road in center and on other side flock of sheep. White fleecy clouds and blue peaceful sky.

Rocky landscape, figures, goats in foreground. Clouds. Beautiful coloring.

On canvas 21¾ inches 35 inches.

132 "EGYPT"

Landscape of Egyptian ruins showing to the right and left foregrounds columns of ruined Egyptian temples. Receding in the ground obelisks, tombs and colossal figures of Egyptian gods. Scene enlivened with figures in gay native costumes, the whole rich in color. Peaceful blue sky and fleecy clouds.

On Canvas, 40 inches x 50 inches.

133 DEL SARTO, ANDREA. 1488-1530

Born in Florence and also died there. His full name was Andrea de 'Agnolo and was called "del Sarto." From the trade of his father, a tailor. Andrea was still under twenty when he began painting frescoes at the church of the Annunciata in Florence. At the request of Francis I. of France, Andrea journeyed to that country. His pictures are distinguished by drawing so correct that his contemporaries named him "The Faultless." His coloring is fine and his general execution excellent. His Biblical figures have much dignity. Examples of his work are found in many of the larger museums and galleries in Europe.

TOBIAS AND THE ARCHANGEL RAPHAEL

From the collection of Baron Methuen, who inherited it with other pictures through his wife from the Rev. John Sanford, who formed an important collection between 1815 and 1837. This picture is No. 149 in Rev. Sanford's catalogue of 1838, and is described as follows: "The Angel Raphael under the name of Azarias conducts Tobias to Rages and Tobias catches a fish in the River Tigris." Rev. Sanford went to Italy in 1815 and spent a number of years there, collecting his Italian pictures and there is every reason to believe that he was aided in this by George Augustus Wallis who has described himself as "Professor of the first class of painting of the Imperial and Royal Academy at Florence." Wallis was an English artist who exhibited at the Royal Academy from 1785 to 1836 and he was called the "English Poussin."

To the left the figure of Angel Raphael in soft green mantle draped over right shoulder with foundation of soft rose colored robe showing under mantle. Large wings of a dark purple hue, tinged with red. In his right hand he holds a gold plate and his left hand clasps that of Tobias who stands to his left. Small hat on his head, face upturned, looking beseechingly at the Angel.



No. 133

Tobias and the Archangel Raphael. By Andrea Del Sarto

Wears a dark green blouse with sleeves of reddish hue, this color being carried out in his breeches. Rose colored sash. Boots tied with string, little dog standing behind him. Carries in his left hand a fish wrapped in white cloth. Hilly landscape, blue background.

15 inches x 10½ inches on panel.

[*Illustrated*]

134 UMBRIAN SCHOOL—SIXTEENTH CENTURY.
HOLY FAMILY AND ST. JOHN

St. Joseph, with brownish red hair and beard, the Virgin in yellow dress, pink robe, with touch of white at neck, white headdress over golden hair. The Child in her lap. At his feet, St. John kneeling. He wears a green coat. Landscape background.

Size, 47½ x 18½ on panel.

MADONNA, CHILD, ST. JOSEPH AND INFANT
SAINTS

St. Joseph with beard in pink cloak, green collar. Turban of green and red. Madonna in green dress, white at throat; golden hair braided; white head covering. The Child in her arms. Infant Saint hanging over right shoulder. Two Infant Saints dressed in green and yellow frocks, at Madonna's feet. Landscape background.

47½ x 18½ on panel.

135 TIEPOLO, GIOVANNI DOMENICO. 1727-1804

Son of Giovanni Battista Tiepolo. He accompanied and assisted his father in most of his important decorative work. In 1749, again in 1771 and 1791 he was in Venice, executing elaborate mural decorations in the family villa at Ziangò. In 1783 he went to Genoa to decorate some saloons in the Doge's Palace. He lived to see the fall of the Republic and its enslavement to a foreign power.

ST. BLAISE AND ST. GEORGE

Full lengths both of St. Blaise and St. George. St. George on horseback, spear in hand, dragon at horse's feet. St. Blaise with bishop's robes, mitre and crozier. Kneeling figure of a woman sketched in background. Cherubs above.

73½ x 36½ on canvas.

ST. ZENO AND ST. LOUIS, KING OF FRANCE

St. Zeno with crozier and fish and bishop's robes. St. Louis, King of France with royal crown and sword, dressed in armor. Crow perched on right arm.

Size: 73½ x 36½ on canvas.

136 SCHOOL OF VERONESE—SEVENTEENTH CENTURY ITALIAN

Rebecca at the Well.

In a gilded frame.

On canvas, 4 feet 3 inches x 3 feet 2 inches.

137 PAIR OF EIGHTEENTH CENTURY ARCHITECTURAL DECORATIONS OF THE NORTH ITALIAN SCHOOL

Temples and monuments are painted in grisaille with soft sky, blue ground, frame shaped and gilded moulding of the period. In tempera on canvas.

Height 46 inches, width 33½ inches.

138 SEVENTEENTH CENTURY CARVED ITALIAN MIRROR FRAME

Top carved with a feather motif, traces of polychroming.

33½ inches wide, 43 inches high.

139 EARLY EIGHTEENTH CENTURY NORTH ITAL-
IAN MIRROR

In a frame carved with a motif of flowers, outer scroll
of cornucopia and brackets surrounding painted glass,
representing basket of flowers.

140 EIGHTEENTH CENTURY VENETIAN CARVED
AND GILT MIRROR

Of the Louis Quinze Period.

141 PAIR OF EIGHTEENTH CENTURY VENETIAN
GLASS AND CARVED MIRRORS OF THE
LOUIS QUINZE PERIOD

29 inches high, 11½ inches wide

142 PAIR OF UNCOMMON EIGHTEENTH CENTURY
VENETIAN GLASS MIRRORS

Composed of a frame of silvered wood with glass,
flowers and leaves applied. Bold masks top the frame.
The mirrors are covered with an engraved design of
Indian servants.

29 inches high, 11½ inches wide.

143 EIGHTEENTH CENTURY VENETIAN SIDE
TABLE OF THE LOUIS QUINZE PERIOD

Painted dark apple green with gilt and sgraffito tracery.
36 inches by 22 inches

144 PAIR OF EARLY EIGHTEENTH CENTURY
CARVED AND GILDED SUSPENSIONS OF
PROBABLY VENETIAN MAKE

145 PAIR OF EARLY NINETEENTH CENTURY
MUSIC ROOM CHAIRS

Tall open and carved backs and embellished with a carved pendant decoration with classic motif, caned seat.

146 ANOTHER PAIR OF EARLY NINETEENTH
CENTURY MUSIC ROOM CHAIRS

147 EIGHTEENTH CENTURY NORTH ITALIAN COR-
NER CABINET.

Decorated in center, showing portrait of a lady with dog, and with two pilasters painted with amorini.

24 inches by 42 inches

148 SIXTEENTH CENTURY NORTH ITALIAN CHEST
Of burl walnut enriched by medallions of shaped
moulding, corner scroll columnar feet.

67 inches long, 21 inches wide, 26 inches high.

149 EIGHTEENTH CENTURY NORTH ITALIAN CON-
SOLE TABLE

Fluted, turned and carved supports, carved apron and key panel, marbled top.

150 EIGHTEENTH CENTURY MINIATURE WALNUT
COMMODE OF THE DIRECTOIRE PERIOD

Composed of four drawers, flanked by Doric Columns, claw supports.

17 inches by 11 inches and 15 inches high

151 A VERY IMPORTANT EIGHTEENTH CENTURY
VENETIAN WING SOFA OF THE LOUIS QUATORZE PERIOD

On four bell shaped supports, moulded and shaped underframing with urn shaped spindles, covered in a rose silk damask of the period.

152 EIGHTEENTH CENTURY NORTH ITALIAN
LOVE SEAT OF THE DIRECTOIRE PERIOD

Covered with a satin of the period, striped in blue on a gold ground.

Length 5 ft. 9 in., height 2 ft. 9 in., width 2 ft. 4 in.

153 EIGHTEENTH CENTURY NEAPOLITAN CONSOLE

On four turned and fluted supports. Fluted apron embellished with carved rosettes. It is painted in old rose heightened with gold and has a top of Siena marble.

Length 3 ft. 1½ in., depth 2 ft. 1¼ in., height 3 ft. 4 in.

154 EIGHTEENTH CENTURY VENETIAN MANTLE
CLOCK OF THE DIRECTOIRE PERIOD

Composed of an elephant painted black and gold carrying a Rajah, his black attendant seated on the elephant's neck. Black and gold painted pedestal.

155 SEVENTEENTH CENTURY VENETIAN BRIDAL
CHEST

Curved front painted with motif, center bears the arms of a noble family with three white doves on crimson ground.

156 SEVENTEENTH CENTURY WROUGHT IRON
TRANSOM OF NORTH ITALIAN MAKE

Composed of a series of conventionalized tulips and scrolls.

55 inches by 40 inches

157 SIXTEENTH CENTURY VENETIAN WROUGHT
IRON WINDOW

Composed of scrolls tied by cords, center window hinged, traces of polychroming.

51 by 43

158 EIGHTEENTH CENTURY WROUGHT IRON
WINDOW GRILL

Border composed of a repeating pattern of ovals, center bears a rosette with leaves.

159 FIFTEENTH CENTURY FLORENTINE TRIPOD
TORCHERE OF WROUGHT IRON

160 PAIR OF TORCHERES

On four spreading animal claws. These torcheres are remarkable for their simplicity and charm.

161 PAIR OF FIFTEENTH CENTURY WROUGHT
IRON BRAZIER STANDS

On animal feet supports.

162 ONE PAIR OF SIMILAR FIFTEENTH CENTURY
WROUGHT IRON BRAZIER STANDS OF MORE
RECENT MAKE

163 ANOTHER PAIR

164 SEVENTEENTH CENTURY COPPER BRAZIER
STAND

On three animal supports, wrought iron handles.

165 FIFTEENTH CENTURY ITALIAN DOOR KNOCK-
ER IN WROUGHT IRON

Composed of a double leaf of wrought iron.

166 SEVENTEENTH CENTURY VENETIAN PALACE
LANTERN

Painted in crimson.

167 SEVENTEENTH CENTURY WROUGHT IRON
BRAZIER BASE

Rosette in center motif.

168 PAIR OF SEVENTEENTH CENTURY VENETIAN
PAINTED TIN LANTERNS

Crimson and brown.

169 EIGHTEENTH CENTURY NORTH ITALIAN
CARVED SIX LIGHT CHANDELIER

Bell shaped center bearing a rim with wood pendants,
six slender arms, wood festoons.

170 EIGHTEENTH CENTURY NORTH ITALIAN
GILDED CHANDELIER OF THE LOUIS SEIZE
PERIOD

Gilded and crystal festoons.

170-a A SIXTEENTH CENTURY ITALIAN WALNUT
DOOR

Adorned on one side with marquetry pattern of an
urn and floral design with strop hinges of the period.
The door handles are of recent make.

7 feet high, 2 feet 9 inches wide

171 SEVENTEENTH CENTURY NORTH ITALIAN
PALACE GATE

Two wings, sloping sides, scroll embellishments. The
lower sections are enriched by lozenge-shaped strap-
work.

172 SIXTEENTH CENTURY VENETIAN COURT
GATE

Composed of four sections of repeating bars and
scrolls, each bar surmounted by scrolls and urn shaped
finials. The center doors are hinged.

173 SET OF FOUR VERY IMPORTANT FLORENTINE
CARVED WOOD COLUMNS, TWELVE FEET
HIGH.

Slender, fluted shafts painted in rich crimson and cream and topped with finely carved Corinthian capitals of rich cream and green. The plinths are painted green.

174 SEVENTEENTH CENTURY NORTH ITALIAN
WALL FOUNTAIN

Of white Carrara marble on a bracketed base carved with a leaf design. Bowl shaped basin.

175 ABOVE THE BOWL (174) RESTS A CARVED
MARBLE PUTTO HOLDING A DOLPHIN'S
BODY WHICH ACTS AS A WATER SPOUT

THE PURCHASERS ARE REQUIRED TO
PAY A FEDERAL TAX OF TEN PER
CENT ON PAINTINGS, SCULPTURE,
LIGHTING FIXTURES, PORCELAINS,
BRONZES AND FRAMES, AND FIVE PER
CENT ON MUSICAL INSTRUMENTS

SECOND AFTERNOON'S SALE

TUESDAY, APRIL 19, 1921

At 2.30 P. M.

ITALY

176 PAIR OF EIGHTEENTH CENTURY RELIQUARY
FRAMES

Painted, carved and gilded.

177 TWO SEVENTEENTH CENTURY NORTH ITAL-
IAN WROUGHT IRON BRAZIER STANDS

178 TWO SIMILAR TO ABOVE

179 PAIR FLORENTINE CARVED AND GILT CAN-
DLESTICKS

180 PAIR SIMILAR TO ABOVE

181 SEVENTEENTH CENTURY BOLOGNESE WAL-
NUT PRIE DIEUX

Three drawers, bronze handles and bronze escutcheon
plate.

182 EIGHTEENTH CENTURY NORTH ITALIAN
GILDED AND CARVED MIRROR

Steel carving.

183 SIXTEENTH CENTURY FLORENTINE CARVED
WOOD RELIEF

Of The Savior, in a fine arched and gilded frame of the
time.

184 SIXTEENTH CENTURY NORTH ITALIAN TER-
RA COTTA STATUETTE

Of St. Sebastian.

185 PAIR GILDED AND CARVED CANDLESTICKS

Of the Louis Quatorze Period.

186 TWO SEVENTEENTH CENTURY NORTH ITAL-
IAN BRAZIER STANDS

187 PAIR OF SEVENTEENTH CENTURY ITALIAN
CARVED WALNUT CARYATIDES

Bodice of amorini terminating in flat carved pilasters.
4 feet 8 inches high

188 SIX EARLY EIGHTEENTH CENTURY NORTH
ITALIAN SIDE CHAIRS

In the Queen Ann styles of pearwood. Fiddleback,
cabriole legs terminating in duck feet, covered in an
uncommon old chintz simulating point de hongrie.

189 SEVENTEENTH CENTURY ITALIAN SLIP-
WARE OIL JUG

190 PAIR OF SEVENTEENTH CENTURY ARRAS-
POINT NEEDLEWORK PANELS

Representing landscapes, flowers and trees done in
multi-colored threads.

Each panel 9 feet by 21 inches

191 SIXTEENTH CENTURY WROUGHT IRON BRA-
ZIER STAND OF ITALIAN MAKE AND FERN
DISH PAINTED TO REPRESENT CIPOLINO
MARBLE

192 PAIR SEVENTEENTH CENTURY NORTH ITAL-
IAN WROUGHT IRON SUSPENSION BRAC-
KETS

Composed of one large branch holding three flowers
and shaped leaves.

193 PAIR OF SEVENTEENTH CENTURY CARVED
AND GILDED CANDLESTICKS

194 ONE EIGHTEENTH CENTURY CARVED AND
GILDED CANDLESTICK OF THE LOUIS SEIZE
PERIOD

195 PAIR OF SIXTEENTH CENTURY CARVED COR-
INTHIAN CAPITOLS

196 PAIR OF SEVENTEENTH CENTURY BO-
LOGNESE TABLES

Octagon top. Baluster shaped turned legs, carved
aprons, massive turned stretchers. The two can be
used as side tables.

197 EIGHTEENTH CENTURY VENETIAN MOOR
TORCHERE

Carved with a body of a Moor terminating in a dol-
phin's form, tripod painted with flowers.

198 PAIR OF EIGHTEENTH CENTURY PAINTED
HAMPERS OF THE DIRECTOIRE PERIOD

Decorated green gilded ribs, two brass lion head
handles.

199 TWO EIGHTEENTH CENTURY NORTH ITALIAN EARTHEN FLOWER POTS

Covered with a splash decoration of brown and black with a relief design of acanthus leaf enameled in green and white.

200 SIXTEENTH CENTURY BOLOGNESE WALNUT BUFFET

Paneled front with two doors, circular wooden knobs moulded medallions. Walnut top.

201 SEVENTEENTH CENTURY FLORENTINE CHEST OF DRAWERS

Three drawers marqueted with burl walnut and separated by leaf carved motifs. Walnut top with dental moulding, carved bracket supports.

202 SIXTEENTH CENTURY WALNUT OCCASIONAL TABLE

Baluster supports, one drawer with lion's head handle, marquetry top, dental moulding.

203 SIXTEENTH CENTURY VENETIAN SPINETT TABLE

Slanting bracket supports, simple design connected by wrought iron underframing. Walnut top.

204 PAIR OF EIGHTEENTH CENTURY VENETIAN CARVED AND GILDED BANQUETTES OF THE LOUIS QUINZE PERIOD

Covered in yellow damask of the period.

205 EIGHTEENTH CENTURY NORTH ITALIAN MIRROR

Carved pediment and carved feet, gilded and painted green.

206 NINETEENTH CENTURY VENETIAN MIRROR

A very fine Venetian oval mirror of blown, colored and incized glass.

207 EIGHTEENTH CENTURY VENETIAN SIDE TABLE

Decorated with scrolls and sprays on a canary yellow ground, painted top, original decoration, cabriole legs.

208 PAIR OF EIGHTEENTH CENTURY ITALIAN MARQUETRY PRIE DIEU OF THE LOUIS SEIZE PERIOD

209 EIGHTEENTH CENTURY ITALIAN CARVED AND GILDED FIVE LIGHT SUSPENSION OF THE LOUIS SEIZE PERIOD

210 MINIATURE REFECTORY TABLE

Reconstructed of two Sixteenth Century Bolognese balusters, bracket feet and underframing of recent make. Original two-inch walnut top.

211 PAIR OF SEVENTEENTH CENTURY BOLOGNESE HALF MOON TABLES

Turned and shaped baluster legs, moulded underframing, moulded walnut tops.

212 EIGHTEENTH CENTURY WALNUT CRIB OF
THE LOUIS SEIZE PERIOD

213 SIXTEENTH CENTURY WALNUT OCCASIONAL
TABLE

On four urn shaped baluster supports, two drawers,
moulded edge, walnut top.

214 FIFTEENTH CENTURY TERRA COTTA HEAD
OF ST. JOHN

Superbly moulded with flowing curling hair, flowing
beard with eyes closed and an expression of divine
penitence in the movement of his open lips.

215 A VERY FINE PAIR OF LATE SEVENTEENTH
CENTURY FLORENTINE GILT BRONZE FIG-
URINES—SCHOOL OF BERNINI

On their original bronze bases.

216 SEVENTEENTH CENTURY FLORENTINE LYRE
LUTE

Rich body, back of picked woods, front marqueted
with mother of pearl.

217 PAIR OF SIXTEENTH CENTURY FLORENTINE
CARVED WALNUT BUSTS OF TWO YOUTHS

Painted in Faience colors.

11½ feet high

218 FLOUNCE OF SIXTEENTH CENTURY JADE
GREEN LINEN

9 feet 6 inches long, 2 feet wide

219 EARLY EIGHTEENTH CENTURY NORTH ITAL-
IAN BROCADED COPE

Woven in a bold pattern of fruits, flowers and leaves
on an apricot colored ground.

8 feet 8 inches long, 4 feet 5 inches wide

220 VERY IMPORTANT COVER OF EIGHTEENTH
CENTURY VENETIAN SILVER BROCADE

Of a bold floral pattern in colors on a cream ground.

7 feet 6 inches long, 7 feet wide

221 SIXTEENTH CENTURY FLORENTINE SILK
BROCATELLE COVER

Woven in a two-tone apple green in a formal design
of leaves and flowers.

4 feet 6 inches long, 4 feet wide

222 LARGE HANGING OF EARLY EIGHTEENTH
CENTURY ITALIAN SILK BROCATELLE

Woven in a leaf design of rich purple, gold and yellow
fringe.

9 feet long, 6 feet wide

223 LARGE COVER OF EIGHTEENTH CENTURY
VENETIAN SILK BROCATELLE

Design in a floral pattern.

6 feet long, 5 feet 6 inches wide

224 IMPORTANT COVER OF EIGHTEENTH CEN-
TURY VENETIAN GOLD AND SILVER BRO-
CADE

Worked in a pattern of Chinese flower boxes, holding
peonies in colors and silver on a sky blue ground.

4 feet 9 inches long, 3 feet 6 inches wide

225 SIXTEENTH CENTURY GENOESE CRIMSON
VELVET AND GOLD CLOTH DALMATIC

226 SIXTEENTH CENTURY GENOESE DRAP D'OR
Cut velvet portiere designed in a pattern of floral loz-
enges in cream on a gold ground.

4 feet 9 inches long, 4 feet wide

227 PAIR SIXTEENTH CENTURY GENOESE COL-
UMNS WITH CARVED SCROLLS AND CORIN-
THIAN CAPITALS

Fluted shafts marbled and gilded.

45 inches high, 7 inch base

228 ANOTHER PAIR

229 EARLY EIGHTEENTH CENTURY DINING CUPBOARD

Of semi-circular front, burl-walnut, framed in burl moulding, three drawers, walnut top.

40 inches by 21 inches and 40 inches high

230 EIGHTEENTH CENTURY VENETIAN WALNUT AND ROSEWOOD SECRETARY BOOKCASE

Upper part composed of two glazed doors of uncommon shape. The interior is pigeon-holed and contains four doors. The bookcase rests on a curved front secretary containing three drawers. Exterior pigeon-holed and shows various doors. The body shows a rich leaf pattern original gild brass mounts, acorn bronze hinges.

231 A VERY IMPORTANT EIGHTEENTH CENTURY GILT AND CARVED CONSOLE MIRROR

Of the Regence Period. Border composed of scroll reserves containing mirror panels, scroll feet support.

232 EIGHTEENTH CENTURY NORTH ITALIAN CENTER TABLE

Of Louis XVI. period on four fluted spade supports. Panel sides with fluted apron containing two drawers, terminating into a tooth pendant.

15 inches x 42 inches.

233 EIGHTEENTH CENTURY VENETIAN TABLE
CENTER

Painted on paper a design of classic motifs on a yellow and sage green ground, carved aprons, bracket feet—composed of seven sections.

234 SEVENTEENTH CENTURY BOLOGNESE RÉ-
FECTORY CUPBOARD

Paneled front, hood shaped top, shaped sides with three handles adorned with shell motifs.

235 EIGHTEENTH CENTURY NORTH ITALIAN
PIEMONTAIS SECRETAIRE

Of the Louis Quinze period, Marqueted with large panels of figured rosewood and tulip sides with medallions of tulip-wood. The three sides are serpentine shaped, straight front, shaped corners, six side drawers, four cabriole supports.

236 SEVENTEENTH CENTURY NORTH ITALIAN
LARGE OVAL WALNUT TABLE

On four turned baluster supports, walnut top shaped in graceful oval.

237 A VERY FINE SEVENTEENTH CENTURY BOLOGNESE WALNUT WRITING TABLE

Two drawers, shaped and moulded aprons on shaped under-framing and bracket supports of more recent make, mitred walnut top.

238 EIGHTEENTH CENTURY VENETIAN ARM CHAIR

Upholstered with loose cushion, carved arms and carved cabriole supports. Painted brown on walnut.

239 EIGHTEENTH CENTURY BOLOGNESE WALNUT HARPSICORD

On five turned and fluted supports. The graceful and slender body is enriched by bull's-eye moulding and brass buttons in center. Top is of parquetry pattern and embellished with oak leaves carved and fashioned by copper nails. Black ebony lower keys and white upper keys. The instrument itself is made by John Andre Stein.

38 inches wide x 48 inches long.

239-A NORTH ITALIAN CHOIR STALL

Of the Sixteenth Century. Composed of five plain panels of figured walnut framed in shafts, moulded pilasters with carved capitals and shafts of burl walnut. Five divisions with bracket arms and interestingly carved bracketed supports.

7 feet 5 inches by 1 foot 9 inches

ENGLAND

240 EIGHTEENTH CENTURY CARVED AND GILDED
BAROMETER OF THE PERIOD OF GEORGE III

Composed of a series of musical emblems, steel face.
4 feet high

241 EIGHTEENTH CENTURY CARVED AND GILDED
MIRROR OF THE PERIOD OF GEORGE III

Embellished with an eglomise of a geometrical pattern
on white ground.

6 feet high by 3 feet 1 inch wide

242 SEVENTEENTH CENTURY ENGLISH OAK
DRESSER OF THE ELIZABETHAN PERIOD

Composed of two tiers supported by turned balusters,
carved apron, three carved and paneled doors, and
carved panels.

4 feet 1 inch high by 3 feet 10 inches wide

243 VERY IMPORTANT PAIR OF LIBRARY GLOBES
OF THE PERIOD OF GEORGE II

Resting on square Queen Ann oak tables with round
tops, rings supported by turned balusters. These globes
are probably some of the earliest known, and were
made by Johan Senex, London, 1740.

3 feet 6 inches high

244 VERY UNCOMMON EIGHTEENTH CENTURY
ENGLISH MAHOGANY FALL FRONT BUREAU
CHEST OF DRAWERS

Three front drawers with brass handles. The sides show a serpentine movement and conceal two compartments and two drawers, brass handles. The interior is fitted with a series of drawers and compartments. The drop leaf is shaped to follow the movement of the side compartment.

3 feet 7 inches high by 3 feet 2 inches wide

245 VERY FINE EIGHTEENTH CENTURY ENGLISH
MAHOGANY MIRROR OF THE SHERATON
PERIOD

Composed of square frame with carved inside moulding, surmounted by festooned urn.

Extreme size, 3 feet 2 inches by 16 inches

246 PAIR EIGHTEENTH CENTURY CRYSTAL CAN-
DELABRA OF THE PERIOD OF GEORGE II

On bases of Chelsea porcelain, decorated with a landscape en camaieu in purple on a blue ground, four candle arms, with pendants and festoons.

33 inches high

247 VERY FINE EIGHTEENTH CENTURY CENTER
LIBRARY TABLE OF THE SHERATON PERIOD

Of mahogany, inlaid with fine tulipwood, four movable and four jib drawers, chased ormolu handles. The key panels are marqueted with a handsome design of a flower vase, out of which emerges feathers of the Prince of Wales; top covered with tooled Morocco.

30 inches high, 4 feet 6 inches in diameter

248 PAIR VERY IMPORTANT EARLY EIGHTEENTH
CENTURY ENGLISH GAME TABLES

Hogarth type, four slender cabriole supports, carved leaves on knees, claw and ball feet, apron shaped and terminating in a fleur de lis, two shaped tops with game compartments.

Folded 2 feet 6½ inches by 2 feet 4½ inches

249 EIGHTEENTH CENTURY ENGLISH SATINWOOD
TABLE OF THE HEPPLEWHITE PERIOD

On four slender turned and beaded legs, plain diagonal underframing. One drawer with two ebony handles.

17¾ inches wide, 14⅛ inches deep, 28½ inches high

250 PAIR LATE EIGHTEENTH CENTURY WEDGE-
WOOD AND BENTLEY BUSTS

Of a male and female youth of white bisque on black basalt stands, placed on two extremely fine socles of the period, of picked precious woods embellished by Wedgewood cameo in circular medallion frame.

Height of the figurines and bases, 11 inches

251 VERY FINE EARLY NINETEENTH CENTURY
BRISTOL GLASS VASE

Being a replica of the famous Wedgewood Portland vase, engraved and painted in rich blue on a white ground.

252 VERY FINE HALF ROUND SATINWOOD SIDE
TABLE

Of the Sheraton Period. On two trestles terminating with brass claw feet, shaped stretcher, two drawers and two jib drawers, short drop leaves.

Extended, 4 feet 11 inches long, 29 inches high

253 MOSER, MARY

ENGLISH EIGHTEENTH CENTURY—1819

Pair of pastel portraits of young noblewomen in gilded frames of the period.

33 inches by 28 inches

254 MORLAND, HENRY ROBERT (1730?-1797)

Son of George Henry Morland, the grandfather of George Morland. Had a wide circle of influential friends and resided in house in Leicester Square which was afterwards occupied by Sir Joshua Reynolds. He exhibited with the Society of Artists, at the Royal Academy. His portrait of Garrick as Richard III hangs in the Garrick Club. Excellent examples of his work are at the National Gallery. Many of his pictures are very popular and have been engraved. Morland died in London.

PORTRAIT OF A BOY

Bust portrait of a Boy, turning towards right. Golden hair reaching to shoulders. Blue coat with broad white collar.

On canvas 17½ by 14

255 WYATT, HENRY (1794-1840)

English subject and portrait painter. Born near Litchfield, England. Received his early training in the studio of Sir Thomas Lawrence. In 1817 he went to Birmingham, where he practised portraiture. He exhibited at the Royal Academy and British Institution. Wyatt was a very clever artist, his subjects well chosen and his drawing and colouring good.

PORTRAIT OF A LADY

Lady, turning towards left, facing spectator, seated against white column, overhung with greens. She is dressed in shimmering white satin frock, cut low, full elbow sleeves trimmed with lace. Black hair, curls falling gracefully on either side of face. A small bouquet in her right hand. Landscape background.

On Canvas 36 by 24¼

256 IBBETSON, JULIUS CAESAR (1759-1817)

LANDSCAPE

Landscape, marine and figure painter. Born in Yorkshire, in 1759. At the age of 17 he painted a theatrical scene which gained him reputation and soon afterwards he came up to London. Later he exhibited at the Royal Academy. Called by Benjamin West the "Berghem of England."

Hilly landscape with figures. Fleecy clouds.

On Canvas 15 by 21 inches

257 OPIE, JOHN (1761-1807)

Born in village of St. Agnes near Truro. In 1780 he went to London, where his merit and unusual circumstances of his early life made him the object of widespread interest. He was buried in St. Paul's Cathedral.

PRETTY BESSIE, DAUGHTER OF THE BEGGAR OF BETHNAL GREEN

Charming head, wavy brown hair, red lips, brown eyes. Hood of light brown, tied with sash under chin. Dark red cape.

On Canvas 24 by 20

258 DUNCAN, THOMAS (1807-1845)

Born in Perthshire and died in Edinburgh. Member of the Royal Scottish Academy, at which he was subsequently appointed Professor of Colours and later to the Mastership. He exhibited at the Royal Academy. The National Gallery of Scotland contains a number of his examples, which may also be found in South Kensington Museum, Glasgow Galleries, etc.

MISS PHOEBE DAWSON

The following poem was written to "Phoebe Dawson, the Village Belle," by George Crabbe, Chaplain to the Duke of Rutland (Taken from the Parish Register Subject, "Marriages," pages 282/3 of Crabbe's poems:

"Two summers since I saw at Lammar fair
The sweetest flower that ever blossomed there
When Phoebe Dawson daily crossed the green
In haste to see and happy to be seen,
Her air her manner all who saw admired
Courteous though coy, and gentle though retired.
The joy of youth and health her eyes displayed
And ease of heart her very look conveyed;
A native skill her simple robes expressed
As with untutored elegance she dressed."

Three-quarter length figure of a charming girl, turned to the right, half glancing towards spectator. Straw bonnet trimmed with flowers, pink lining, shading her face. Black hair. Richly colored flowered dress, with white fichu. Three-quarter length sleeves and short fingerless gloves.

On Canvas 43 by 32

[Illustrated]



No. 258. Miss Phoebe Dawson. By Thomas Duncan

259 HEINS, D. (Late 18th Century)

Painter, miniaturist and engraver. Exhibited with the Society of Artists and Free Society of Artists from 1768 to 1779.

CHILD WITH FRUIT—PORTRAIT OF ELIZ. CASE

Signed "Eliz Case 1744 Heins fecit March 1747/8"

Three-quarter length figure of a child, looking at spectator, light brown hair, rosy cheeks. Robed richly in white satin dress edged with white lace fichu at bodice and sleeves. Mantle of beautiful blue. Her left hand is extended and a white parrot is perched thereon. Suggestion of landscape in background.

On Canvas 30 by 25

CHILD WITH PARROT. Portrait of Lydia Case

Signed "Lydia Case 1743. Heins fecit March, 1747."

Three-quarter length portrait of a child, looking towards spectator, light brown hair, rosy cheeks. Robed richly in white satin dress edged with white lace fichu at bodice and sleeves. Mantle of beautiful blue. Her left hand is extended and a white parrot is perched thereon. Suggestion of landscape in background.

Size 30 x 25 on canvas

260 GAINSBOROUGH, THOMAS (1727-1788)

Born in Sudbury, England. One of the thirty-six original members of the Royal Academy. All of the eminent men of his day sat to him and he was the favorite painter of the King and the Royal Family. "Gainsborough will always occupy the highest place in the English school whether as portrait painter or landscape painter. In his early days he showed traces of the influence of the Flemish school but as time went on Nature alone became his mistress." Examples of Gainsborough's landscapes may be found in all the important museums and private collections. He was buried by his own desire in the Kew Churchyard, London in 1788.

LANDSCAPE "THE FORD"

Endorsement of Algernon Graves.

From the collection of Eugene Bolton, London.

Deep wooded landscape. In the foreground man and woman on horseback. Boy and dog fording the stream. Tones of azure blue and soft browns.

On Canvas 50 by 40 inches

261 DEVIS, ARTHUR (1711-1787)

Born at Preston in Lancashire. Painted in a variety of ways, but mostly portraits in small full-lengths and conversation pieces. Exhibited at the Society's Rooms in the Strand, London.

GENTLEMAN WITH DOG

Signed "Art Devis" and dated 1763.

In middle of canvas figure of a gentleman, dressed in long emerald green coat and breeches, trimmed with gold braid and buttons; white hose and black slippers with gold buckles. In his left hand he holds a black three-cornered hat. Stands looking towards spectator, leaning against marble pedestal. To his right, looking up appealingly at him, a brown-eared setter. Beautiful, peaceful landscape in background, with winding stream. Light fleecy clouds.

30 by 25 on canvas

262 SATORIUS, FRANCIS (1734-1804)

Son of John Satorius, also animal painter, from whom he acquired his knowledge of painting. His pictures of horses and of sporting subjects gained him great celebrity. He was the fashionable horse-painter of the day. He produced more portraits of winners of the Turf during the latter part of the 18th Century than any artist of the time. He contributed examples to the Royal Academy, Society of Artists, Free Society of Artists, etc.

"SQUIRE ANGERSTEIN WITH HIS ATTEND-
ANTS, ABLE AND DYEE"

Squire Angerstein on horseback, wearing bright red riding habit with light colored breeches and black boots. White horse. One attendant in black on brown horse. The other attendant has dismounted and is leading his horse by the reins, which he holds in his right hand, and with his left hand holds out a rabbit. He is dressed as his companion. Several dogs in the foreground. Charming landscape with fleecy clouds and deep blue sky.

Size : 25 by 30 inches on canvas

263 ALKEN, SAMUEL (1750?-1825?)

Exhibited at the Royal Academy. His range of subjects was a very wide one but it is through his innumerable hunting scenes that he is most generally known.

HUNTING DOGS

Rolling landscape, three white setters on the trail, fleecy clouds and blue sky.

28 x 36 inches on canvas

264 STUBBS, GEORGE (1724-1806)

Eminent animal painter, was born at Liverpool. His father encouraged him in his studies in drawing and anatomy. He set up as portrait painter in Leeds. Later he journeyed to London where he engaged on preparations for his monumental work on the "Anatomy of the Horse." The work of this publication gave him a European reputation both in science and art. Stubbs painted the most notable racers of the day, usually hard, exact and splendidly modelled. Elected Associate of the Royal Academy in 1780 and Academician a year later. Examples of his work are to be found at the National Gallery, in his native city, etc.

MR. GARNHAM WITH HORSE

Man in blue coat, yellow breeches and white waistcoat, black hat; standing next to a large white horse. To the right there is a child in long white dress, with dark colored sash and white brimmed hat. Facing the man, under the horse's head, a black-haired dog. Leafy trees in the background and rolling hills in distance.

31½ by 36¾ on canvas.

265 ENGLISH SCHOOL OF THE EIGHTEENTH CENTURY

Gentleman with white horse.

20 inches by 25¾ inches.

266 BANNIER, H. G. NILANT (19th CENTURY)

Signed and dated on front canvas: H. G. Nilant-Bannier, 1836.

FLOWERS

Low dark blue vase, resting on table. Graceful arrangement of flowers in tints of white, red, yellow, pink, etc.

267 ARTIST UNKNOWN

EIGHTEENTH CENTURY ENGLISH PORTRAIT

Of a handsome youth in a blue coat and red vestcoat, in a black, gilt and carved Seventeenth Century frame.

268 PAIR OF EARLY EIGHTEENTH CENTURY ENGLISH WING CHAIRS OF THE WILLIAM AND MARY PERIOD

On four moulded and shaped walnut supports, shaped frame covered with rose colored velvet of a later date, with soft down cushions.

4 ft. 2 in. high, 2 ft. 8 in. deep, 2 ft. 9 in. wide.

269 SEVENTEENTH CENTURY ENGLISH MAHOGANY HOUSE ORGAN

Of the Hepplewhite period. Composed of an upper cupboard holding the instrument. It is divided into two blind doors of a carved shield shaped design with fan spandrels. The base bears a painted medallion of dancing figures in classic attire in the manner of Angelica Kaufmann. Dome shaped top.

270 SIX EARLY NINETEENTH CENTURY BLACK LACQUER AND GOLD ENGLISH SIDE CHAIRS

Of the Sheraton Period. Backs painted with festoons, turned baluster legs, covered with a squab cushion of striped silk faille of the period.

271 EIGHTEENTH CENTURY ENGLISH PORTER'S HALL CHAIR

Of the Sheraton Period. Recovered in a bright glazed chintz with white linen fringe.

272 PAIR OF LARGE CRYSTAL AND WOOD GIRAN-
DOLES

Of the Eighteenth Century Irish make. Composed of an urn shaped central section on which depends three arms. Festoons of crystals are suspended in three tiers. The wood parts are designed in the classic style with rams' heads and claw feet and acanthus leaf embellishments gilded. The Girandoles stand on square socles marbleized and carved and covered by slabs of peach colored onyx of the period.

Extreme height 7 ft., spread 21 in., 50 in. highest crystal.

273 A VERY FINE ENGLISH EIGHTEENTH CEN-
TURY EGLUMISE PICTURE

In gold on a dark ground in a carved frame of the period.

274 LATE EIGHTEENTH CENTURY ENGLISH MA-
HOGANY SOFA TABLE

Of the Sheraton Period. On two trestles terminating with brass claw feet, shaped stretcher, two drawers and two jib drawers, short drop leaves.

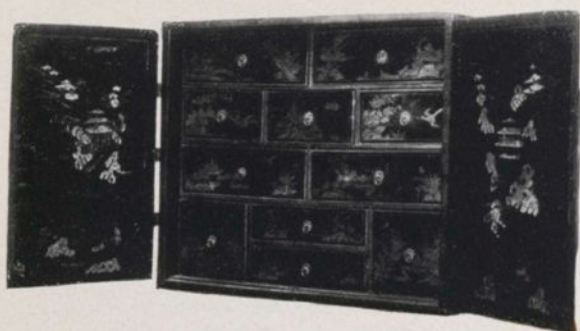
Extended 4 feet 11 inches long, 29 inches high

275 PAIR OF EIGHTEENTH CENTURY ENGLISH
CRYSTAL ONE LIGHT GIRANDOLES

Of the period of George III. on blue glass bases heightened with gold.

276 CHIMNEY GARNITURE OF THREE EIGH-
TEENTH CENTURY COLEPORT VASES.

Covered with a series of cameos on a bleu de chine ground.



No. 280

William and Mary Cabinet from the Mortimer Collection

277 THREE PIECE GARNITURE OF EIGHTEENTH CENTURY WATERFORD GIRANDOLES

The larger one bearing two candle bobeche depending on a cut baluster stem with ormolu mounts. The two others are similar but with one candle bobeche.

278 PAIR EIGHTEENTH CENTURY BRISTOL MILK GLASS TWO-HANDLED VASES

Decorated with an outline pattern of flowers in color. The handles are in the form of conventionalized lizards.

279 PAIR OF EIGHTEENTH CENTURY TWO ARM GIRANDOLES

Of the Period of George III., composed of two Waterford candle bobeches, depending on scroll shape ormolu mounts, flanking a baluster on tripod stand of classic design, acanthus finials.

280 A VERY IMPORTANT MARQUETRY AND LACQUER CABINET ON STAND

Of the Queen Ann Period. The body is made of picked walnut marqueted with a geometrical design of fruit wood, two doors. The hinges, corner pieces and escutcheon plates are of chased lacquered brass in the Chinese taste. The interior of the doors and the cabinet composed of 11 drawers are lacquered in handsome Chinese designs in colors in black ground, ring circular handles. It rests on its own stand boldly carved with four carved female figures terminating in snake bodies caryatide and shell feet. The apron is of a scroll pattern surrounding an eagle holding a serpent. From the collection of the Earl of Mortimer.

On its stand 5 feet 4 inches by 3 feet 4 inches.

281 EIGHTEENTH CENTURY CAMEO GLASS

Of agate blue glass, moulded in a series of rims, the center being the head of a Medusa cut in opaque white glass.
13¼ inches in diameter.

282 SEVENTEENTH CENTURY ENGLISH HARPSICHORD STOOL

On four shaped bracket legs, turned baluster underframing.

283 LATE SEVENTEENTH CENTURY ENGLISH OAK REFECTORY TABLE

Of the Stuart Period. On four vase shaped balusters, shaped underframing, shaped top with round ends. In its original condition.

284 EARLY EIGHTEENTH CENTURY ENGLISH GROS-POINT NEEDLEWORK PANEL

Of the Queen Ann Period. Embroidered with a design in the Chinese taste with figures, pagodas, trees, birds and butterflies and flowers on a black ground.

285 AN EXCEPTIONALLY INTERESTING GROS-POINT NEEDLEWORK PANEL

Of the Queen Ann Period. Designed to represent the three stories of a house under a canopied top. Above is the musician's gallery. In the center is suspended a chandelier and a dining room table with servants carrying food. Below is the kitchen. Flower pots, console tables, scrolls and other emblems fill the picture. Worked in colors on a dark ground.

286 EIGHTEENTH CENTURY ENGLISH PAINTED
ETAGERE

Of the Sheraton period. Composed of small cupboard with two doors painted with roses en camaieu on a black ground. Above the cupboard are two book shelves. At the sides are two bronze handles.

3 feet 7 inches high $20\frac{3}{4}$ inches wide, 12 inches deep.

287 EIGHTEENTH CENTURY ENGLISH LACQUER
SECRETARY

Composed of a cabinet with doors decorated with medallions of Chinese taste surrounded by floral scrolls. Inside fitted with drawers and one door the center of the door having a frame intended for a portrait. It stands on a cabriole legged table.

288 A VERY FINE EIGHTEENTH CENTURY ENG-
LISH HEPPLEWHITE CHAIR IN THE FRENCH
TASTE

Carved shield shaped back carved with leaf designs. Carved supports carved on their knees with acanthus leaf designs and terminating in claw and ball feet. Carved and curved apron.

289 A VERY IMPORTANT EIGHTEENTH CENTURY
CARVED MAHOGANY SOFA

Probably by Hepplewhite, curved and moulded back richly carved with upright roses and sprays. Carved and shaped apron with cabriole supports. Scroll arms.

290 PAIR OF EARLY NINETEENTH CENTURY ENGLISH SIDE LIGHTS

Three light brackets, of the period of George III., ring shape with pendants of green and white glass.

291 SEVENTEENTH CENTURY ENGLISH MINIA-TURE GATE AND TRESTLE TABLE

On turned baluster supports, bracket feet with plain stretcher, oval top of a very uncommon style.

2 feet 5 inches by 1 foot 11 inches and 2 feet 4 inches high.

292 VERY UNCOMMON SEVENTEENTH CENTURY ENGLISH FIVE LEGGED OAK GATE LEG TABLE

Urn baluster supports with turned baluster rails, circular top.

2 feet 4 inches by 2 feet 5 inches

293 SEVENTEENTH CENTURY ENGLISH OAK BENCH

Of the Stuart Period. On four carved baluster legs, carved apron. Carving retraced.

3 feet long, 1 foot 4 inches high

294 EIGHTEENTH CENTURY ENGLISH MAHOGANY CARD TABLE

Of the Sheraton Period, deep panelled apron holding one drawer, with brass and rosetted handle.

295 VERY IMPORTANT GEORGIAN SECRETARY
BOOKCASE

Of the Chippendale Period. The upper part composed of two glazed doors framed with gilded Gesso moulding. Elaborate pediment top. The interior of the desk is fitted with pigeon holes and has a top carved with a fan light and spandrils. The exterior shows three drawers with twisted bronze handles. The base carved with acanthus leaf pattern.

7 feet 10 inches high, 3 feet wide

296 EARLY NINETEENTH CENTURY ENGLISH
SOFA TABLE

Shaped top with two wings, bracket supports terminating in claw feet.

297 EARLY NINETEENTH CENTURY ENGLISH
SOFA TABLE

On two lyre shaped supports terminating in bronze claw feet, satinwood inlay, two drawers.

298 SET OF SIX EIGHTEENTH CENTURY MAHOG-
ANY SIDE CHAIRS OF THE SHERATON
PERIOD

Gothic arch design with paneled top rail, veneered in burl walnut.

299 EARLY NINETEENTH CENTURY ENGLISH
FITTED SEWING STAND

On a carved pedestal base and curious brass supports of two animal feet. The body of mahogany inlaid with fine lines of satinwood. The front shaped. The interior is fitted with a number of compartments closed by satinwood lids. The interior is signed F. I. July 11, 1825.

300 PAIR OF EIGHTEENTH CENTURY ENGLISH
DECORATED SPLAT BACK CHAIRS

Painted with classic motives and leaves in brown on a yellow ground, rush seated.

301 PAIR OF SEVENTEENTH CENTURY OAK JOINT
STOOLS OF THE CROMWELLIAN PERIOD

On four turned baluster supports, oak tops.

302 EARLY EIGHTEENTH CENTURY ENGLISH
GESSO MIRROR OF THE PERIOD OF
GEORGE I

Shaped frame and flat shaped pediment, covered with a Grafto pattern in gold.

303 SEVENTEENTH CENTURY ENGLISH OAK
TRESTLE BENCH

304 EIGHTEENTH CENTURY GILT AND CARVED
MIRROR OF THE PERIOD OF GEORGE III

The mirror flanked by two Corinthian fluted and gilded columns and surmounted by a pedimental panel painted with medallions in gold. The center medallion on a blue ground.

305 EARLY NINETEENTH CENTURY BEADED
BELL PULL

Composed of two intertwined cords and tassel of turquoise blue and white.

306 PAIR EIGHTEENTH CENTURY ENGLISH EM-
BROIDERED PICTURES

Representing bouquets of flowers embroidered in silk and wool, in original pinchbeck frame of the period.

307 EIGHTEENTH CENTURY ENGLISH SHUTTLE-
STITCH WOOL PICTURE

Representing horses watering at a stream. In a gilt and black gesso frame of the period.

308 EARLY NINETEENTH CENTURY ENGLISH SILK
NEEDLEWORK PICTURE

Of a young woman in a landscape with a sailing vessel and a house in the background.

309 EIGHTEENTH CENTURY ENGLISH SILK AND
WOOL NEEDLEWORK PICTURE

Representing a lady placing a wreath on the tomb of Shakespeare. In the original carved and gilded frame of the period.

310 EIGHTEENTH CENTURY EMBROIDERED SILK
PICTURE

Of a lady holding a husk. Landscape background, original gesso frame of the period. Worked by Mrs. Gressenhall, East Denham, Norfolk, England.

311 PAIR OF EARLY MASON IRON STONE VASES
In the Chinese taste with swan shaped handles.

312 EARLY EIGHTEENTH CENTURY ENGLISH
NEEDLEWORK PICTURE

Representing a love boat embroidered in shuttlestitch and applied in decoupage on a cream ground.

313 VERY UNCOMMON SET OF LATE EIGHTEENTH
CENTURY SPODE CHINA

Decorated with a pattern of Chinese birds and flowers on a spider webbed gray ground, heightened in gold, impressed Spode mark. Composed of 14 plates

1 compotiere
4 oval dishes
2 cake dishes
2 shell dishes

314 EIGHTEENTH CENTURY FLOWER VASE OF
STAFFORDSHIRE MAKE

Composed of a male and female figure and dog flanking a chalice shaped vase. The pedestal is decorated with a scroll carving, brightly colored and mottled.

315 PAIR OF EIGHTEENTH CENTURY ENGLISH ORIENTAL
LOWESTOFT HEXAGONAL FLOWER
VASES

Covered with a design of flowers, urns and sprays.

316 VERY RARE NINETEENTH CENTURY CEREMONIAL
SERVICE

Of Cameo porcelain, said to have been made by Josiah Wedgwood for the Duke of Wellington. It is covered with a glaze simulating sardonyx. The tray is decorated with a replica of the Apotheosis of Augustus from the Cameo at the Louvre.

Two small ewers,

Two handled cups, and

Two cups and saucers complete the set.

317 PAIR OF EARLY NINETEENTH CENTURY BRISTOL
OPAL GLASS GOBLETS

Each decorated with four silhouette portraits of gentlemen and ladies.

318 PAIR GREEN CRYSTAL PANIERS AND OVAL
DISHES

Cut in the Waterford manner.

- 319 PAIR RUBY CRYSTAL PANIERS AND OVAL
DISHES
Cut in the Waterford manner.

- 320 3 GENERATIONS. SIX ROCKINGHAM SPAN-
IELS

- 321 EARLY NINETEENTH CENTURY ENGLISH
SOFA TABLE

On two lyre shaped supports terminating in bronze
claw feet, two flaps, two drawers.

- 322 EARLY NINETEENTH CENTURY MAHOGANY
SOFA TABLE

On fleur de lys shaped trestle support terminating in
bronze claw and ball feet.

- 323 EARLY NINETEENTH CENTURY ENGLISH
SOFA TABLE

On plain square supports terminating in curved legs
with bronze claw endings, one drawer with brass
handle.

- 324 PAIR OF EIGHTEENTH CENTURY ENGLISH
CARVED AND PAINTED APPLIQUES

Of the period of George III, lyre shaped. The front
carved with a mask holding a carved and gilded candle
bobeche.

- 325 PAIR OF EIGHTEENTH CENTURY BESIQUE
BOXES
Decorated with landscapes in heart shaped medallions,
fretted with ivory counters in boxes decorated in the
same way on a blue ground.
- 326 EIGHTEENTH CENTURY ENGLISH LACQUER
PANEL
- 327 SIXTEENTH CENTURY WROUGHT IRON ARM
- 328 EIGHTEENTH CENTURY CHINESE LACQUER
TEA CADDIE
With incised pewter lining.
- 329 EARLY EIGHTEENTH CENTURY ENGLISH
BATTERSEA ENAMEL CANDLESTICK
- 330 EARLY NINETEENTH CENTURY LACQUERED
FERN DISH
Decorated with flowers and butterflies on a black
ground.
- 331 EARLY NINETEENTH CENTURY LACQUER
CENTER TABLE
In the Chippendale style of the Eighteenth Century.

332 CRYSTAL PUNCH SET

Composed of bowl and eight glasses cut in a whittle and diamond pattern with gilded rims.

333 EIGHTEENTH CENTURY ENGLISH PAINTED
SLATE FIRE SCREEN

Decorated with a design of a crystal panier and dolphin feet and holding a rich arrangement of fruit and flowers in gay colors on a dark ground. On a wood stand of recent make.

334 EIGHTEENTH CENTURY ENGLISH MAHOGANY
FOUR POST BED

Of the Chippendale period. Composed of two handsome octagon front posts. Reeded and carved with acanthus leaf. Plain back posts and testor.

335 EIGHTEENTH CENTURY CARVED GEORGIAN
MANTLE

Of painted deal wood, composed of two flat pilasters with ionic capitals, the folutes being formed by rams' heads. The key panel carved with reclining figure Amorini; urn and festoon embellishments, acanthus leaf carved cornice.

6 feet 7½ inches wide, 5 feet 7 inches high

336 EIGHTEENTH CENTURY ENGLISH CARVED
WOOD GEORGIAN MANTLE

337 EIGHTEENTH CENTURY CARVED WOOD MANTLE

Height 5 feet 7 inches, width 2 feet 10 inches

338 EIGHTEENTH CENTURY WHITE MARBLE MANTEL IN THE GEORGIAN STYLE OF THE EIGHTEENTH CENTURY

3 feet 8 inches high by 4 feet 5 inches wide

Inside 3 feet 1 inch by 3 feet 3 inches wide

339 WHITE AND RED ANTIQUE MARBLE MANTEL IN THE ADAM STYLE

3 feet 10 inches high by 4 feet 9½ inches wide

Inside 3 feet 2 inches high by 3 feet 2 inches wide

340 SMALL GEORGIAN BRASS FENDER AND THREE FIRE TOOLS

341 SMALL GEORGIAN BRASS FENDER AND THREE FIRE TOOLS

342 SHIP MODEL

Model in wood of an English Eighteenth Century Frigate. Hull in terra cotta and black. Mounting 46 guns in bronze. Fully rigged with complete deck impediments.

Length in all 58 inches

343 SHIP MODEL

Model in wood of the Full Rigged Ship "Orion." Hull in gilt and black. Finely rigged with full deck impedimenta. Length over all, 28 inches.

FRANCE AND FLANDERS

344 A VERY INTERESTING SEVENTEENTH CENTURY FLEMISH MINIATURE SLED

Carved with a Scriptural subject.

345 SEVENTEENTH CENTURY FLEMISH WALNUT HIGH BACK HALL CHAIR

Of the period of James II. Shaped oval back with baluster underframing, fretted rail pediment. The seat covered with a piece of Genoese velvet.

346 MINIATURE ARM CHAIR

In the Style of the Louis Seize Period, painted in gray.

347 PAIR OF EIGHTEENTH CENTURY FRENCH
TERRA COTTA BRACKETS

Of the Louis Seize Period, representing Summer and
Winter. Made into pedestals.

348 FRENCH TERRA COTTA PLAQUE OF THE
LOUIS QUATORZE PERIOD

In a carved and gilt frame of the time.

349 EARLY NINETEENTH CENTURY PAINTED
BAROMETER

Of the Empire Period. Square shaped with frame
and dial done in colored eglomise.

350 SEVENTEENTH CENTURY INKWELL OF
STRASSBOURG FAIENCE

Enameled in the Chinese taste, fitted with a watch
holder and two candle bobechees.

351 SET OF SIX EIGHTEENTH CENTURY SOUTH
FRENCH PAINTED CHAIRS

Covered with chintz of the period.

352 VERY UNCOMMON EARLY NINETEENTH CENTURY FRENCH BANJO CLOCK

Of rosewood, inlaid with Mother of Pearl, bronze pendulum, porcelain face.

31½ inches high

353 EIGHTEENTH CENTURY FRENCH MIRROR

Of the Louis Seize period. Composed of a flat moulding painted white and gold and surmounted by handsomely carved canopied superstructure painted in blue and white festoons and baskets of flowers.

Extreme height 4 feet 6 inches by 1 foot 7¼ inches

354 SEVENTEENTH CENTURY FRENCH WALNUT BANQUETTE

Covered with a piece of floral needlework of the time.

355 EIGHTEENTH CENTURY FRENCH CARVED CONSOLE

Of the Louis Seize period, fluted supports, narrow carved apron, enriched by scrolls and rosettes, painted white, marbled top.

43 by 21 inches

356 SEVENTEENTH CENTURY FLEMISH ETAGERE

Composed of two stiles carved in the form of leaves on bracket shaped feet, three moulded shelves. Walnut.

357 EIGHTEENTH CENTURY FRENCH RUSTIC BED
Of the Louis Seize Period, composed of four square
large walnut panels, framed in square moulded mem-
bers.

358 EIGHTEENTH CENTURY FRENCH TRUMEAU
Of the Directoire Period. Holding a painting on
panel of the School Fragonnard.

THE PURCHASERS ARE REQUIRED TO
PAY A FEDERAL TAX OF TEN PER
CENT ON PAINTINGS, SCULPTURE,
LIGHTING FIXTURES, PORCELAINS,
BRONZES AND FRAMES, AND FIVE PER
CENT ON MUSICAL INSTRUMENTS

THIRD AFTERNOON'S SALE
WEDNESDAY, APRIL 20TH, 1921
AT 2:30 P. M.

FRANCE AND FLANDERS

- 359 SEVENTEENTH CENTURY FRENCH PROVEN-
CALE FAIENCE FOUNT FLOWER HOLDER

Covered with a slip glaze, decorated with leaves, ro-
settes and amorini.

- 360 FIFTEENTH CENTURY LIMOGES MEDALLION

Representing "The Adoration of the Kings."

In a tooled leather frame.

7½ inches by 6½ inches

- 361 EARLY NINETEENTH CENTURY LACQUER
CARTEL CLOCK

Heightened with gold. Modern movement.

- 362 EIGHTEENTH CENTURY FRENCH TOLE FRUIT
DISH

Of the Directoire Period.

363 EIGHTEENTH CENTURY FRENCH PAINTED
SILK FOUR FOLD SCREEN

In the Chinese taste.

364 EIGHTEENTH CENTURY FRENCH SILK BRO-
CADE CUSHION

365 NINETEENTH CENTURY FRENCH THERMOM-
ETER

Of the Empire Period.

366 EIGHTEENTH CENTURY FRENCH BED SPREAD
Of green Faille of the Louis Seize period with rose
founce.

6 feet 6 inches long, 5 feet 1 inch wide

367 EIGHTEENTH CENTURY SAPHIRE BLUE FIG-
URED DAMASK BED SPREAD OF THE LOUIS
SEIZE PERIOD

Covered with a design of floral sprays, rose colored
founce.

6 feet 10 inches long, 6 feet 3 inches wide

368 EIGHTEENTH CENTURY FRENCH CANARY
YELLOW FIGURED SILK DAMASK BED
SPREAD OF THE LOUIS QUINZE PERIOD

With green silk founce.

8 feet 3 inches long, 4 feet 10 inches wide

369 EARLY NINETEENTH CENTURY FRENCH
NEEDLEWORK CUSHION

Of the Empire period.

14 inches by 13 $\frac{3}{4}$ inches

370 EIGHTEENTH CENTURY FRENCH EMBROID-
ERED BED SPREAD

Of the Louis Seize Period. Worked in colored silks in a design of bouquets of roses in the Chinese taste on a cream satin ground.

371 LARGE COVER OF EIGHTEENTH CENTURY
FRENCH FAILLE

Woven with a design of poles upon which depend tasselled garlands, wreath and bouquets of flowers, in a two-tone silver blue.

6 feet 6 inches long, 5 feet wide

372 VERY IMPORTANT EIGHTEENTH CENTURY
FRENCH SATIN COVER

Brocaded with a pattern of bouquets of flowers in serpentine stripes of rose and jade green, lined with an interesting Eighteenth Century Toile de jouy.

8 feet 6 inches long, 4 feet 10 inches wide

373 EIGHTEENTH CENTURY FRENCH JADE GREEN
DAMASK HANGING

Woven with a design of floral sprays.

9 feet long, 3 feet 4 inches wide

374 EIGHTEENTH CENTURY FRENCH SILK DAMASK OF THE LOUIS QUATORZE PERIOD

In the design of a pattern of formal scrolls in a two-tone sky blue.

6 feet long, 4 feet 10 inches wide

375 EIGHTEENTH CENTURY FRENCH SILK COVER OF THE LOUIS SEIZE PERIOD

Worked in a design of stripes, sprays and flowers in sky blue.

6 feet 6 inches long, 5 feet wide

376 LARGE COVER OF EARLY EIGHTEENTH CENTURY FRENCH EMERALD GREEN PEKINED DAMASK

Woven with a design of carnations and leaves.

7 feet 6 inches long, 5 feet 3 inches wide

377 LARGE FLOUNCE OF THREE YARDS OF EARLY EIGHTEENTH CENTURY BLUE SILK DAMASK WITH FLORAL DESIGN

10 feet 2 inches long, 1 foot 9 inches wide

378 LARGE COVER OF EIGHTEENTH CENTURY FRENCH BROCADED FAILLE OF THE LOUIS SEIZE PERIOD

Woven with a handsome pattern of garlands, festoons and flowers, in a two-tone blue green.

6 feet long, 5 feet 6 inches wide

379 LARGE COVER OF EIGHTEENTH CENTURY
FRENCH FAILLE OF THE LOUIS SEIZE
PERIOD

Designed in a pattern of stripes and floral sprays, in
a two-tone blue.

7 feet 2 inches long, 5 feet 6 inches wide

380 LARGE EIGHTEENTH CENTURY FRENCH
HANGING OF THE LOUIS SEIZE PERIOD
Brocaded faille (emerald green).

4 feet 10 inches wide, 9 feet 6 inches long

381 PAIR EARLY EIGHTEENTH CENTURY FRENCH
BANQUETTES OF THE LOUIS QUATOIZE
PERIOD

On four gilded and boldly carved cabriole legs termi-
nating in animal feet.

382 EIGHTEENTH CENTURY MARQUETRY COM-
MODE

Of the Louis Seize period, probably of Provencale
make—covered with a delicate floral scroll pattern,
top bears an escutcheon with initials "LV".

49 x 23

383 CARTEL CLOCK IN THE STYLE OF THE LOUIS
SEIZE PERIOD

Of modern make.

384 FIFTEENTH CENTURY CARVED OAK STATU-
ETTE OF ST. NICHOLAS

385 LATE FIFTEENTH CENTURY FRENCH OAK
STATUETTE

Of a female saint.

386 FIFTEENTH CENTURY FRENCH STATUETTE

Of Madonna and Child in flowing robes and long curl-
ing hair.

387 FIFTEENTH CENTURY FRENCH CARVED STAT-
UE OF ST. ANN

School of Champagne.

388 BURGUNDIAN FIFTEENTH CENTURY LIME
STONE STATUETTE OF ST. BARBARA

A gracefully conceived and executed standing figure
of a young woman holding in one hand a branch of
palm and in the other an open book. At her side is a
low tower. She wears a close-fitting bodice with em-
broidered front, a mantle, and loose skirt. Traces of
color.

Height, 23 inches

389 FIFTEENTH CENTURY FRENCH LIMESTONE
STATUE

Modelled as a standing figure of the great French
dialectician and author and Chancellor of the Uni-
versity of Paris, GERSON (1363-1429), shown as a
clean shaven man of noble countenance wearing a high
ecclesiastic's cap and robe, and holding an open book
with both hands while a crouching figure of sin lies at
his feet.

On semi-octagonal molded base.

Height, 44 inches

390 A VERY IMPORTANT SEVENTEENTH CENTURY
FLEMISH ALABASTER MEMORIAL TABLET

The left side being formed by The Nativity framed in a columnar tent while in the center appear the domors with praying figures kneeling beneath. At the right is seen three kings magi riding on clouds, while the top represents the Ascension. In the left background appears a picture of the Cathedral of St. Goudoule, flanked by scrolls inscribed Gloria in Excelsis Deo, held by two winged Amorini. A stemma of a knight appears in the left corner and also a signature and the date 1697.

391 SEVENTEENTH CENTURY FRENCH WALNUT
SIDE TABLE

Of the Louis Treize Period. On four heavy balusters, two wooden knobs, mitred walnut top.

392 SEVENTEENTH CENTURY FRENCH WALNUT
BANQUETTE

Of the Louis Treize Period. Similar to preceding. covered with a piece of Sixteenth Century Moquette velvet with silver threads.

19¼ inches high, 24 inches wide, 17½ inches deep

393 PAIR OF SEVENTEENTH CENTURY FRENCH
WALNUT BANQUETTES

Of the Louis Treize Period. On two spirally turned and two plain square legs, turned front rail and underframing, covered in their own leather and cushioned with down pads covered with Sixteenth Century Persian peach colored velvet.

Height 19½ inches, width 50 inches, depth 17 inches

394 SET OF SEVENTEENTH CENTURY FRENCH
WALNUT SIDE CHAIRS

Of the Period of Louis Quatorze, shaped underframing, shaped and moulded backs. Backs and seats covered in Verdure tapestry of foliage and trees.

395 EIGHTEENTH CENTURY FRENCH NEEDLE-
WORK WALNUT ARM CHAIR OF THE RE-
GENCE PERIOD

Cabriole support, shaped and moulded underframing, shaped apron, shaped and knobbed arms. Covered in a handsome needlework of rose and brown colored scrolls on a silver gray ground.

396 SEVENTEENTH CENTURY FRENCH WALNUT
ARM CHAIR OF THE LOUIS TREIZE PERIOD

Baluster underframing and curved arms, back and seat covered in a contemporary Verdure tapestry of birds and foliage.

397 EIGHTEENTH CENTURY FRENCH WALNUT
LARGE CHAISE-LONGUE

Of the Louis Quinze Period, carved and moulded frame and arms, cabriole supports, with rosette carving, covered in a Seventeenth Century floral Verdure.

398 EIGHTEENTH CENTURY REGENCE WALNUT
ARM CHAIR

Moulded top, seat back and arms covered with gros-point in dark green on a pale green ground.

399 SEVENTEENTH CENTURY FRENCH LISEUSE
ARM CHAIR

Of the Louis Treize Period. Baluster supports, straight arms, reading slides covered in a bold gros-point of a vase design on gray ground.

400 SEVENTEENTH CENTURY FRENCH OAK ARM
CHAIR OF THE LOUIS TREIZE PERIOD

On four baluster supports. Seat and back covered in Seventeenth Century Genoese cut velvet of a floral and leaf pattern.

3 feet 11 inches high, 2 feet 3½ inches deep, 2 feet wide

401 EIGHTEENTH CENTURY FRENCH CARVED
NEEDLEWORK ARM CHAIR

Of the Regence Period. Shaped and carved arms, carved legs with shaped underframing, back and seats covered with a very fine embroidered scenic needlework of figures in landscape.

402 EIGHTEENTH CENTURY FRENCH KINGWOOD
COMMODE OF THE LOUIS QUATORZE PER-
IOD

Bow front, three drawers trimmed with elaborate escutcheon plates and handles of cornucopia design. Fleur de peche marble.

403 A VERY FINE PAIR OF EIGHTEENTH CENTURY
FRENCH WALNUT BANQUETTES

Of the Regence Period. On four cabriole animal foot supports. The apron embellished by scrolls and oak leaves.

- 404 EIGHTEENTH CENTURY CARVED SECRETAIRE
Of the Louis Seize Period. The desk paneled and handsomely carved with geometrical husk motives, having carved and shaped pediment, urn shaped finials, steel escutcheons, old lock and bronze handles.
- 405 EIGHTEENTH CENTURY FRENCH COIFFEUSE
Of rosewood and tulipwood and mahogany, three drawers with acanthus leaf embellishments, top bearing a design of griffons flanking a medallion. Fitted interior.
- 406 EIGHTEENTH CENTURY FRENCH INLAID
ROSEWOOD ESCRITOIRE
Of the Louis Seize Period.
Fall front desk with five drawers. Cupboard below with two doors flanked on either side by rounded pilasters. White marble top of the period.
Height 4 feet 8 inches
- 407 EARLY EIGHTEENTH CENTURY FRENCH WAL-
NUT AND LACQUER SECRETARY
Of the Louis Quatorze Period. Composed of a mirror cabinet, the interior lacquered in a rich crimson and gold with drawers in the Chinese taste. Carved pediment. Small desk with four shaped drawers lacquered in crimson and gold. It rests on a square table. One front and one side drawer. Bronze handles.

408 EIGHTEENTH CENTURY FRENCH BANQUETTE
NEEDLEWORK CUSHION

Of the Louis Seize Period. Depicting a landscape of trees, houses, urns, arbors and a colonnade in small figures embroidered in a very fine stitch in silk and wool.

409 EIGHTEENTH CENTURY FRENCH FOUR FOLD
CANVAS SCREEN

Of the Louis Seize Period. Ideal landscapes in the style of Vernet. Mountains, lakes and trees with blue predominating. The base shows marble and festoons.

Each panel measures 6 ft. 4½ in. by 2 ft. 1½ in.

410 EIGHTEENTH CENTURY FRENCH TWO-FOLD
PAINTED SCREEN

Of the Louis Seize Period. Painted in tempera.

411 EIGHTEENTH CENTURY FRENCH PAINTED
PAPER SIX-FOLD SCREEN

Of the Directoire Period. Composed of two motives of figures and landscapes separated by small vignettes of a monument, a tree and a landscape. Painted in sepia on a lighter fleurette ground of the same tone. Top and bottom enriched by black scrolls on an orange-red ground. Shaped top.

56 inches by 20 inches

412 SIX-FOLD FRENCH PAINTED SCREEN

Composed of three landscape medallions, lower part painted with floral festoons on canvas in tempera.

413 A VERY IMPORTANT FRENCH SIX-FOLD
SCREEN

Of the Regence Period. Composed of six panels of "personages habillees," of women of high rank in rich costumes of the Orient with their black attendants. The faces and hands are superbly drawn in India ink and heightened in color. The figures are placed under arches of Mihrab shape.

Each fold 60 inches by 20 inches

414 EIGHTEENTH CENTURY FRENCH SIX-FOLD
PAINTED SCREEN

Of the Directoire Period. Composed of six brightly colored panels in the manner of Prudhon with motives of Phebus Apollo, Venus and Cupid, Ceres, Hebe, Terpsichore and Proserpine. All these figures fill the foreground, while the backgrounds are painted with motives of shepherds and sheep, archers, architecture and landscape.

415 EIGHTEENTH CENTURY FRENCH WALNUT
LIT-DE REPOS

Of the Louis Seize Period. On four fluted tapering legs, low curved and carved arms, molded rails carved on both sides. Cane seated, fitted with a loose down cushion covered with a rose colored Eighteenth Century French brocade.

416 EIGHTEENTH CENTURY FRENCH ARM CHAIR

Of the Directoire Period. Enameled in cream.

417 EARLY NINETEENTH CENTURY FRENCH PIER
TABLE

About 1800, Marble and wood top supported by two black
and gold caryatides.

418 EARLY NINETEENTH CENTURY CARVED AND
GILDED HARP

Painted Venetian red.

419 EIGHTEENTH CENTURY FRENCH WALNUT
SOFA

Of the Louis Seize Period. Four spade supports,
bow front, straight back, rounded corners, sloping arms,
covered in a rich silk lampas woven in a bold scroll of
whote on a gold and yellow ground.

7 feet 8 inches long

420 SET OF FIVE EIGHTEENTH CENTURY
FRENCH MAHOGANY SIDE CHAIRS

Of the Louis Seize Period. Shaped molded back embel-
lished with carved festoons and medallions, carved cab-
riole supports carved on their knees. Covered with
Eighteenth Century emerald green brocatelle.

421 EIGHTEENTH CENTURY TRUMEAU

Of the Louis Seize Period. Composed of a medallion of
plain amorhi in relief dependent on a ribbon festoon.
Carved frame holding a mirror above.

422 EIGHTEENTH CENTURY FRENCH CARVED
NEEDLEWORK ARM CHAIR SIGNED
LETELIER

Of the Regence Period with shaped back, arms and supports handsomely carved with a design of sprays and leaves. Seat, back and arms covered in a silk needlework of rose bushes and green leaves on a silver gray ground. Signed M. P. Letelier.

423 A VERY IMPORTANT EIGHTEENTH CENTURY
FRENCH KINGWOOD COMMODE WITH
SHAPED WHITE MARBLE TOP

Of the Early Louis Seize Period. Blocked front composed of two large drawers, the front marqueted with a design of monuments divided into three sections, the center marqueted with a design of a floral panier, the sides with monuments. Two bronze handles with medallions of Caesars are placed as part of the decoration. The upper part of the medallion shows festoon designs. Brass escutcheon plates and handles, carved cabriole supports with bronze claw finials.

424 A VERY IMPORTANT SEVENTEENTH CENTURY
NEEDLEWORK WING SOFA OF THE
LOUIS SEIZE PERIOD

It stands on four turned front balusters connested by a turned baluster underframe, covered with a superb design of repeating flower vases and urns, interrupted by flower arabesques. Worked on a dark brown ground.

425 FRENCH SCHOOL OF THE EIGHTEENTH CENTURY

"Terpsichore" Figure of the Muse standing and holding aloft a gauzy drapery with one hand, leaving the upper part of her body undraped. At her side is a winged armour holding a wreath and blowing a trumpet. Painted "encamaieu," on a blue background. In a gilded oval baguette of the Louis Seize Period.

45 inches by 35 inches

426 LEBRUN, CHARLES (FRENCH—1619-1690)

Alexander and the family of Darius. On one side is Alexander and his friend Philotas in full suit of armour, with plumed helmet. A tent of orange canvas is seen in the opening, around which are grouped the wife and family of Darius, while the mother of the fallen monarch embraces the feet of her son's conqueror. In the distance is a camp with a lake and buildings. In the foreground are trees, foliage, plants and flowers. Painted in very brilliant colours and gold in gouache on vellum. In original carved and gilt wood frame.

16½ inches by 19¾ inches

427 EIGHTEENTH CENTURY FRENCH OVERDOOR
PANEL

Pastorale.

428 TOCQUE, LOUIS

1696-1772

Born in Paris and died there. Son of a painter of architecture. Tocque was received in the Academy in 1734. At the request of the Empress Elizabeth he went to Russia and painted portraits there and in Denmark. Among the portraits by him is that of Louis XV. when ten years old. Portraits by him are remarkable for the grace of the figures which are well drawn and true in color. Tocque married the daughter of the artist, Nattier. Examples of his work are found in Paris, Versailles, Marseilles, Amiens., etc., etc.

- 429 MONNOYER, JEAN BAPTISTE 1636-1699
(Known as "Baptiste".) Born at Lille and died in London. Educated at Antwerp and learned to paint there. Employed by Lebrun to work on the ornamental part of the decorations at Versailles. In 1663 was elected a member of the French Academy. Brought by the Duke of Montague to England and decorated that nobleman's house. Also employed by Queen Ann and the nobility. Married the daughter of the painter Belin de Fontenay. Monnoyer resided nearly twenty years in England and painted many pictures, some of which were etched.

FLOWERS

Blue ornamented vase of flowers, profuse in quantity and varied in color. Background of fleecy clouds.

25¼by19⅜ canvas

- 430 COUTURE, THOMAS 1815-1879
Born at Senlis. Chevalier of Legion of Honor. Pupil of Gros and Delaroche. He very early attracted attention and admiration. In 1847 he sent to the Salon his famous work, "The Romans of the Decadence," now at the Luxembourg. Examples of his work are in European Galleries and also on this side of the water, viz: in the Walters Gallery, Baltimore, in the Boston Art Museum, etc., etc.

PORTRAIT OF YOUNG GIRL

Signed and dated 1851.

Head of a girl looking towards her right, away from spectator. Brown hair combed tightly back and tied with black ribbon. Black dress, relieved by white lace collar.

18 by 15 inches on canvas

431 LOUTHERBOURG, PHILIPPE JACQUES DE
1740-1812.

Son and pupil of a miniature painter who setteled in Paris, where his son was placed under the tuition of Tishbein and Casanova. He became a very popular painter of battles, hunts, seascapes, with figures and cattle. Member of the Academy of Painting in Paris and appointed court painter by the King. In 1771 he left France and settled in London. Elected Associate of the Royal Academy in 1780 and a year later, Academician. Soon after his arrival in England he was employed to make the designs for the scenes and decorations of Drury Lane Theatre and displayed extraordinary ability. Besides a great variety of easel pictures, De Louthembourg occasionally employed his talents on a larger scale, in commemoration of the most remarkable military and naval events of the time.

"SKATERS IN ST. JAMES PARK, LONDON

Illustration of painting in "The Connoisseur," Vol. LIV., page 27.

Winter landscape. Numerous figures in background skating. In foreground, to the left an embankment, with group of vari-colored figures, conversing, etc. Trees and ground laden with snow. Background of white clouds.

432 SIX WALNUT AND TAPESTRY SIDE CHAIRS

Of the Eighteenth Century, four panelled tapering supports with shaped back and seats covered in Sixteenth Century Flemish Tapestry of figure and leaf design.

433 EIGHTEENTH CENTURY FRENCH OAK TABLE
OF THE REGENCE PERIOD

434 EIGHTEENTH CENTURY MAHOGANY TWO-TIER TABLE

Of the Directoire Period.

435 SEVENTEENTH CENTURY FRENCH NEEDLEWORK ARM CHAIR

Of Louis Treize Period, curved arm, uncommon underframing, shaped back and seat, covered in old Point de Hongrie.

436 EIGHTEENTH CENTURY FRENCH WALNUT ARM CHAIR

Highly carved back and apron, curved arm covered with interesting pattern, gros point with flowers on silver grey ground.

437 AN EXCEPTIONALLY FINE EIGHTEENTH CENTURY AUBUSSON CARPET OF THE DIRECTOIRE PERIOD

Woven in a needlework pattern of trellises, composed of squares and rosetted lozenges. The center squares are imbedded in sprays of flowers of soft colors on a dark brown ground. Meander border.

8 feet 11 inches by 8 feet 8 inches

438 EARLY NINETEENTH CENTURY FRENCH NEEDLEWORK FLOOR COVER

Worked with a design of a parrot perched on a flower basket.

439 SEVENTEENTH CENTURY FRENCH WALNUT
SOFA

Of the Louis Treize Period, curved scroll arms, curved underframing and supports, back and seat covered in Seventeenth Century Oudenarde Tapestry.

440 LATE EIGHTEENTH CENTURY FRENCH NEE-
DLEWORK RUG

Of the Directoire Period, composed of a border boldly embroidered in scrolls and rosettes on a brilliant crimson ground. The center is formed by a basket of flowers on a light ground.

6 feet by 7 inches

441 VERY FINE AUBUSSON CARPET OF THE
EMPIRE PERIOD

Formal medallion center. The center field is covered with an archaic pattern of floral scrolls in light green on a dark green ground in the tapestry fashion of the middle ages. Two narrow necklace borders, and one large band border with a design of winding blue morning glories on a black ground.

16 feet 7 inches by 15 feet 9 inches

[*Illustrated*]

442 SEVENTEENTH CENTURY FRENCH ARM
CHAIR

Of the Louis Treize Period, shaped arms and underframing, covered with gros point of a floral design.

443 A VERY FINELY CARVED EIGHTEENTH CENTURY FRENCH WALNUT SIDE CHAIR

Of the Regence Period, shaped back, apron and legs carved in superb leaf pattern, out-turned toes, covered in a needle point pattern.

444 EIGHTEENTH CENTURY FRENCH WALNUT ARM CHAIR

Of the Regence Period, of generous proportions, carved and curved back and rails, curved arms and back, seat and arms covered with gros point of blue and black on a canary yellow ground.

445 WALNUT BANQUETTE OF RECENT MAKE

Covered with Seventeenth Century Flemish Verdure Tapestry.

446 SET OF FOUR EIGHTEENTH CENTURY FRENCH ARM CHAIRS

Of the Louis Seize Period, covered with a very uncommon needlework pattern of bouquet of flowers on orange ground.

447 EIGHTEENTH CENTURY FRENCH WALNUT LIT DE REPOS

Of the Louis Seize Period, covered with a Felletin tapestry of floral and leaf design.

448 PAIR OF EIGHTEENTH CENTURY FRENCH
ARM CHAIRS

Of the Directoire Period, square backs, baluster arms, turned legs, enamelled white backs and seats, covered with flowered needlework of the Louis Seize Period, in brilliant colors on a dark ground.

449 PAIR OF EIGHTEENTH CENTURY LOUIS
SEIZE CHAIRS

Shaped back, turned baluster legs, seats and back covered in a delightful needlework in the spirit of Piranesi with reserves of a classic vase in purple and yellow flowers and scrolls in blue and white on a golden yellow ground.

449-a EIGHTEENTH CENTURY FRENCH CHAISE-
LONGUE

Of the Louis Quinze Period. Gray enameled, covered in Seventeenth Century Brussel Verdure tapestry, dark green predominating.

450 SEVENTEENTH CENTURY FRENCH NEEDLE-
WORK SOFA

Of the Louis Treize Period, covered with a very uncommon grey colored needlework of a most imaginative design in green and scarlet with canary yellow predominating. It rests on a walnut frame of four turned baluster front legs, plain back legs and turned baluster rails, loose hair cushion.

6 feet 8 inches long, 3 feet 5 inches high
2 feet 2 inches deep

451 SET OF TWELVE SEVENTEENTH CENTURY
FLEMISH VERDURE TAPESTRY CHAIR SEATS

452 EIGHTEENTH CENTURY FRENCH WALNUT
SIDE TABLE

Of the Regence Period. Richly carved with leaf pattern and fretted rose colored marble of the period.

453 A VERY UNCOMMON EIGHTEENTH CENTURY
GUERIDON

Of the Louis Seize Period. Columnar support on four spreading brackets, round top painted to simulate a rare wood.

454 A VERY FINE EIGHTEENTH CENTURY EN-
COGNURE

Of the Louis Quinze Period. Arched top carved with a stemma, bow front, paneled sides painted with a spray of flowers and leaves in soft colors on cream colored reserves. The body is painted jade green. The cabinet stands on its own corner table with drawer, and apron of leaf design. Cabriole supports.

455 A VERY LARGE EIGHTEENTH CENTURY
FRENCH MAHOGANY EXTENSION TABLE

Of the Louis Seize Period on turned tapering legs in three sections, two of which fitted drop leaves.

Extended 11 feet 2 inches wide, 7 feet long

456 PAIR OF SIXTEENTH CENTURY FLEMISH
TAPESTRY PANELS

Finely woven in silks and wools representing allegories.

457 SIXTEENTH CENTURY FLEMISH TAPESTRY

Woven with tropical animals, castles in background in brilliant blues, greens and yellows on a light ground bordered on three sides with handsome medallions and figure motifs on a rich yellow ground.

8 feet 9 inches high, 10 feet 5 inches wide

458 EARLY EIGHTEENTH CENTURY FRENCH VER-
DURE TAPESTRY

Finely woven in a pattern of trees with a crane in the center. Soft greens and grey, narrow border of urns, scrolls and leaves.

9 feet high, 9 feet 10 inches wide

459 EIGHTEENTH CENTURY BEAUVAIS TAPESTRY
PANEL

Of the Louis Quatorze Period.

Hunter in red coat on horseback, verdure background.

3 feet 10 inches by 3 feet 2 inches

460 FIFTEENTH CENTURY FRENCH TAPESTRY

Of the Louis Douze Period. Woven in a Mille fleurs pattern in scarlet and green.

3 feet 10 inches by 3.8.

461 SEVENTEENTH CENTURY FLEMISH PERSON-
AGE TAPESTRY PANEL

2' 8" x 2' 11"

462 A VERY IMPORTANT SET OF FOUR EIGH-
TEENTH CENTURY BEAUVAIS

Of the Louis Quinze Period from a dining hall of a Chateau on the Loire. All of these tapestries are woven in silk and wool in the Hautelisse manner and are remarkable for the beauty of the drawing of their cartoons.

(a) RUSTIC REPAST

Five youthful personages of high rank are seated in a garden at three sides of a rustic table. The gentlemen are dressed in brilliant costumes with cockaded hats. On the table rests a large Rouen plate filled with fruit. At the right side of the foreground are trees and flowers and a Chateau with a village in the background. Scroll border of crimson, blues and brown on background with rosettes in the right upper corner.

10 feet by 13 feet 3 inches

(b) THE CORNEMUSE

A youthful Cornemuse Player in a white jacket and yellow breeches, followed by three merry-making youths, two female and one male handsomely attired. One with blue silk bodice and a red and gold skirt, feathered hat, carrying a rake, the other in yellow with flowers on bodice and curling hair, carrying a spade and holding the youth with the other hand. He is dressed in crimson and gold and blue breeches. In the center background appears a chateau and to the right trees and picturesque ruins.

10 feet by 12 feet 2 inches



No. 462. One of a Set of Four Beauvais Tapestries

(c) SURPRISED LOVERS

A youthful couple of lovmakers in handsome attire are seated beneath the tree with a lamb at their feet. In the center background appears the figure of a boy who listens, guarded by a tree to the lovers' words. In the left foreground is a castellated building and another castle in the background.

10 feet 5 inches by 11

(d) THE SHEPHERD

A youthful shepherd playing the flute. He is dressed in a blue cloak with yellow breeches, striped hose and wears a brimmed hat.

10 feet 2 inches by 6 feet 2 inches

463 VERY IMPORTANT NORTHERN FRENCH VER-
DURE TAPESTRY

Finely woven in silk and wool. Landscape composed of trees and low bushes, in the right and left foreground. In the center is a pond with water in gay motion and a spaniel is seated in observing attention. A ruined castle in the center foreground and castles and houses through the landscape. Rich blue greens and tans formed by the blue of the water and crimson of flowers. Formal scroll border.

9 feet 4 inches by 15 feet 10 inches

- 464 SEVENTEENTH CENTURY FLEMISH TAPESTRY
Of a Diana Hunt. Diana discharging her arrows at a running deer, while in the left foreground is a female attendant holding three hounds and a second female in the center background. Cascades in the right foreground and a church in the distance. A long tailed cockatoo is perched on a tall tree and a pelican rests at the side of the huntress.
7 feet by 15 feet 8 inches
- 465 FIFTEENTH CENTURY NORTHERN FRENCH PERSONAGE TAPESTRY
In browns and blues surrounded by formal border, in yellow on blue ground.
7'2" x 3'10"
- 466 VERY INTERESTING FIFTEENTH CENTURY ENGHIEU TAPESTRY PANEL
Showing in right background a picture of two lovers while the left is filled with trees, an owl, a camel and foliage in browns and grays on a green ground.
3'8" x 4'7"
- 467 SIXTEENTH CENTURY FLEMISH TAPESTRY PANEL
Woven in blue, orange and greens with border at two sides.
3'2" x 5'9"
- 468 SIXTEENTH CENTURY SOUTH FRENCH TAPESTRY PANEL
Showing an arched mullioned window, a curtain and a figure of a king in the lower foreground.
3'6" x 2'10"

469 SEVENTEENTH CENTURY FLEMISH PERSON-
AGE TAPESTRY PANEL

3'4" x 1'4"

470 SEVENTEENTH CENTURY FRENCH TAPESTRY
STEMMA

Composed of two armorial scrolls flanked by unicorns
and surrounded by ducal coronet.

3' x 4'

471 SEVENTEENTH CENTURY FLEMISH PERSON-
AGE TAPESTRY

Part of an Alexander series framed by a handsome
floral border on two sides while the top border is
woven with a design of reclining amorini and martial
emblems.

5'9½" x 7'6"

472 SEVENTEENTH CENTURY FLEMISH TAPES-
TRY PANEL

Of a trumpeter dressed in flowing garments with a
scimitar at his side in an eastern costume, foliage in
the background.

4'11" x 2'7"

473 FIFTEENTH CENTURY ENGHIEU TAPESTRY
SQUARE

Woven in bold foliage, a bird and a column, framed
in a formal border.

3'4" x 3'2"

474 EARLY EIGHTEENTH CENTURY FLEMISH VER-
DURE TAPESTRY PANEL

Of two water-birds in a landscape.

2'4" x 3'

475 VERY DELIGHTFUL ENGHIEU TAPESTRY
PANEL

Of a rabbit in foliage.

1'7" x 3'4"

476 SEVENTEENTH CENTURY BRUSSELS TAPES-
TRY MOTIF

Of a youthful warrior.

2 feet square

477 SEVENTEENTH CENTURY FLEMISH TAPES-
TRY PANEL

Depicting a soothsayer.

22 inches square

478 SIXTEENTH CENTURY TAPESTRY MOTIF

Of a fountain, woven in scarlet, blue and brown on a
rich blue ground.

479 VERY INTERESTING FIFTEENTH CENTURY
NORTH FRENCH TAPESTRY PANEL

Of a female youth with curling hair.

3'9" x 1'11"

480 SCHOOL OF AVIGNON

ST. AGNES

Full length figure of St. Agnes, with crown on head, long red hair falling over shoulders, head turned to right. Richly brocaded red gown and sage green mantle. In one hand the palm and in other book on which rests the lamb. Marble checkered floor. Bright red tapestry middle background. Above dark blue studded with stars. Painted on panel.

53½ by 27

481 SIXTEENTH CENTURY BRUSSELS TAPESTRY
PANEL

Of a Roman Centurion dressed in a rich coat of mail of blue, yellow and scarlet with a cloak of gold and yellow draped over his shoulders.

7'7" x 3'5"

482 SEVENTEENTH CENTURY FELLETIN TAPES-
TRY

Center formed by large foliage on a blue and brown ground surrounded by formal border of scrolls and foliage on a dark ground.

7'9" x 4'1"

483 EARLY SIXTEENTH CENTURY BRUSSELS TAP-
ESTRY PANEL

Of a landscape with farm buildings in background and in foreground a bird, tree and a flowered bush.

3'10" x 2'3"

484 SIXTEENTH CENTURY FLEMISH PERSONAGE
TAPESTRY PANEL

2'7" x 2'1"

485 VERY INTERESTING FIFTEENTH CENTURY
ENGHIEN TAPESTRY PANEL

Depicting a large fragment of a hunt. The left background is filled with flowered foliage and in the center background a hunter discharging his arrow.

4'7" x 3'7"

486 SEVENTEENTH CENTURY FELLETIN TAPES-
TRY

Of a servant carrying a basket, framed in scroll border of rose and white.

4'6" x 3'2"

487 SIXTEENTH CENTURY FRENCH TAPESTRY OF
PARIS WEAVE

Composed of five heads of females and warriors with a fleur de lys drapery in the right background.

2'8" x 4'

488 SEVENTEENTH CENTURY FRENCH TAPESTRY
Fragment showing a festoon framing a winged am-
orino on a dark brown ground.

1'7" x 2'6"

489 PAIR OF EIGHTEENTH CENTURY FRENCH RED
PORPHYRY VASES

Of the Louis Quinze Period. Urn shaped bodies, fluted in serpentines, double rope handles terminating in ivy leaves. Dome shaped covers on plain pedestals.

31 inches high

490 EIGHTEENTH CENTURY FRENCH LACQUER
HALL CHAIR

Of the Louis Quinze Period. Shield shaped back decorated with a design of Chinamen in gold and flesh tints on a sapphire blue ground. Shaped rails, carved cabriole supports covered in a striped gold colored faille.

491 PAIR OF EARLY NINETEENTH CENTURY
SEVRES PORCELAIN VASES

Decorated with grape and grapevine patterns with an acanthus border of orchid and green on a bright robin's egg blue ground, adorned by two gilded handles of classic form. About 1804. On bronze bases.

FROM THE SHOPS OF KARL FREUND

493 LARGE OVERSTUFFED DOWN SOFA

With straight low back, shaped arm, loose down cushion covered with Eighteenth Century Spanish blue brocatelle and trimmed with a golden yellow ball silk fringe. Ball feet painted blue and gold.

7 feet 6 inches long by 3 feet deep

- 494 OVERSTUFFED LOW WING CHAIR
Covered with a striped Eighteenth Century French silk of the Louis Seize Period, white on a golden green ground. Cabriole supports.
- 495 SIMILAR TO ABOVE
- 496 OVERSTUFFED DOWN ARM CHAIR
Covered with an Eighteenth Century brocade of the Regence Period, woven in colors in gray on an apple green ground. Chinese cabriole supports.
- 497 OVERSTUFFED WING CHAIR
Covered with an Eighteenth Century Louis Seize taffeta of two-toned green and gray stripes. Cabriole supports.
- 497-a THIRD CENTURY ANTIQUITY ETRUSCAN
TERRA COTTA RECLINING FIGURE
- 498 OVERSTUFFED DOWN ARM CHAIR
Covered with an Eighteenth Century French brocade of the Regence Period, of a floral pattern—emerald green predominating. On Chinese cabriole supports.
- 498a SMALL OVERSTUFFED WING CHAIR
Covered with a striped Louis Seize taffeta of green rose and white stripes. Cabriole supports.
- 499 PAINTED WINDOW SEAT
Designed in the spirit of the Louis Seize Period. Oviform top covered in Eighteenth Century pale blue silk brocatelle. On four carved and fluted tapering turned legs painted jade green and yellow.
4 feet 10 inches long, 16½ inches deep, 22½ inches high

500 PAIR OF RECLINING WINDOW SEATS

In the spirit of the Directoire Period, painted apple green and covered in an Eighteenth Century silver brocade in colored flowers on a blue ground.

501 HALL SEAT

In the style of the Sheraton Period. Splat back painted with a design of floral festoons on a yellow ground. Shaped and gilded turned top rail, shaped arm, turned underframing. Fitted with a cushion of old glazed chintz. One head cushion.

5 feet 3 inches long, 2 feet wide, 2 feet 10½ inches high

502 PAIR OF ROUND STOOLS

In the Louis Seize style, covered with blue velvet and bordered with band of Eighteenth Century needlework designed with ribbons in color on a dark ground.

502-a SIMILAR TO PRECEDING

Covered with an Eighteenth Century Droguet silk on a rose colored ground.

503 PAIR OF PAINTED MIRROR TOP OCCASIONAL TABLES

Designed in the Venetian Louis Quinze spirit with tops painted and mirrored.

- 504 OCCASIONAL TABLE DESIGNED IN THE SPIRIT
OF THE EIGHTEENTH CENTURY
With Eighteenth Century embroideries under glass
serving as top.
- 505 SIMILAR TO PRECEDING
- 506 LARGE ROUNDABOUT WING SOFA
With sloping sides covered in a brilliant Spanish
chintz of a floral design on an apple green ground.
- 507 SET OF EIGHT ITALIAN WALNUT DINING
CHAIRS
On turned bell foot supports, shaped underframing,
arched back, upholstered with down and covered with
Eighteenth Century Venetian brocade, woven in an
uncommon design of castles, flowers and pomegran-
ates.
- 508 PAIR SMALL COMMODES
With medallions of ships in tracery mirrored, as in-
serts, painted Venetian blue.
32 inches wide, 17 inches deep, 29¼ inches high
- 509 DOWN CHAISELONGUE
With low wings, covered in figured blue Toile de Jouy
with blue lace ruffles, Venetian Louis Quinze sup-
ports, fitted with a loose down cushion.

510 PAIR OCCASIONAL TABLES

Designed in the spirit of the latter half of the Eighteenth Century with four turned tapering legs, Eglomise tops, painted with a floral design on an iridescent purple ground.

511 PAIR OF CONSOLE COMMODES

In the spirit of the Eighteenth Century. Each fitted with one large and four small mirrored floral decorations as inserts. Painted plum and gold.

512 MIRROR

Designed in the spirit of the Eighteenth Century. Flanked by two corinthian half columns, surmounted by a frieze of glass painted with a formal design.

30¼ inches high by 27½ inches wide.

513 ARCHED DRESSING TABLE MIRROR

Embellished with an Eighteenth Century paper fan. Painted in tempera with a pastorale subject.

42 inches high, 21 inches wide

514 OCCASIONAL TABLE

Designed in the spirit of the Eighteenth Century. On four fluted Louis Seize legs, top mirrored with a trellis design.

515 PAIR OF BOOKCASES

In the spirit of the Eighteenth Century. Five book shelves surmounted by an Eighteenth Century panel, carved with a floral basket in relief, in gold on a mandarin ground, the bodies are painted green.

7 feet high, 3 feet wide

516 TEN PAINTED PERGAMYN PANELS

Forming the nucleus of a morning room. They are painted with romantic landscapes, figures, castles and formal gardens.

2 panels each 6 feet 6 inches long by 4 feet high

4 panels each 4 feet 6 inches long by 4 feet high

4 panels each 2 feet 6 inches long by 4 feet high

517 CONSOLE IN THE LATE GEORGIAN SPIRIT

Supported by carved lion foot. Reeded apron, shaped marbleized half round top.

517-a WRITING TABLE

In the Louis Seize style, painted brown and gold.

518 PAINTED GLASS DOORWAY

The stiles done in a pattern of climbing morning glories while the transom is painted with a pattern of amorini surrounding a celestial landscape.

Stiles 6 feet 10 inches high, $9\frac{3}{4}$ inches wide

Transom 2 feet 9 inches high, 6 feet long

519 SIDE CHAIR

In the Eighteenth Century spirit of Venice. Carved and shaped back, carved splat with an insert of a mirrored figure of the Italian comedy. Carved and painted cabriole supports terminating in claw feet, covered in an early Scutari velvet.

520 SIDE CHAIR OF ITALIAN WALNUT

On turned bell foot supports covered in early Nineteenth Century gros-points of a scroll pattern of dark green on a light green ground.

521 MIRROR MEDALLION

In the Chinese taste, painted with a design of birds and floral sprays in purple and gold. In a blue and gold circular frame.

522 SEMI-CIRCULAR TRANSOM

Of mirrored and painted glass in the Chinese taste.

6 feet long

523 PAIR OF WINDOW SEATS

On the spirit of the latter half of the Eighteenth Century, painted green and Venetian red, covered with a geometrical gros-point of the Directoire period.

- 524 SIX MIRROR PICTURES
Of Eighteenth Century Fashions.

525 PIANO BENCH

In the spirit of the Directoire period, covered with an early Nineteenth Century cut and painted velvet designed with floral festoons on a rich apricot ground.

526 SIMILAR TO PRECEDING

527 TRAY TABLE

On turned Louis Seize legs, the top formed by an old gallery tray painted dark green and gold.

528 PAINTED OCCASIONAL TABLE

With top formed by an old Persian lacquer panel, flowers and birds on a gold ground.

529 MOULDED MAHOGANY FOOTSTOOL

In the Chippendale style, covered with Seventeenth Century Persian needlework.

RUGS FROM CHINA AND SAMARKAND

530 A VERY INTERESTING EIGHTEENTH CENTURY
SAMARKAND RUG

Woven in a needlework pattern on a soft rose colored ground.

5 feet 10 inches by 3 feet 4 inches

531 EIGHTEENTH CENTURY SAMARKAND RUN-
NER

Woven in a design of circles, flower ornaments and stars in yellow and brown on a soft plum colored ground.

10 feet 1 inch by 3 feet 4 inches

532 EIGHTEENTH CENTURY SAMARKAND RUG

Similar in design to preceding, on a soft, orchid color ground.

8 feet 9 inches by 4 feet 7 inches

533 EARLY NINETEENTH CENTURY SAMARKAND
RUG

Woven with a design of small ornaments on a rich canary yellow ground, framed in two plum colored borders.

6 feet 8 inches by 4 feet 10 inches

534 EARLY NINETEENTH CENTURY SAMARKAND
RUG

Similar to preceding.

6 feet 8 inches by 4 feet 2 inches.

535 EARLY NINETEENTH CENTURY SAMARKAND
RUG

Of a very interesting pattern, showing two tables at either end, circular medallion, the whole on a canary yellow ground framed by two blue colored borders.

7 feet 10 inches by 4 feet 2 inches

536 EIGHTEENTH CENTURY SAMARKAND RUG

Covered with a repeating pattern of pomegranates growing out of flower vases in crimson and yellow on a plum color ground. Border woven in colored stripes on a light ground.

8 feet 7 inches by 5 feet 1 inch

537 EIGHTEENTH CENTURY SAMARKAND RUG

Woven in a design of three medallions on a plum colored ground.

7 feet 10 inches by 4 feet 0 inches.

538 SIMILAR TO PRECEDING

but on an orchid colored ground.

7 feet 7 inches by 4 feet 0 inches

539 EARLY NINETEENTH CENTURY SAMARKAND
RUG

Woven with a design of three reserves in orange and yellow on a pale plum colored ground.

8 feet 9 inches by 4 feet 4 inches

- 540 EARLY NINETEENTH CENTURY SAMARKAND
Covered with a design of vases and pomegranates in
purple on a rich sky-blue ground—purple borders.
13 feet by 6 feet 7 inches
- 541 Similar to preceding.
12 feet 4 inches by 6 feet 10 inches
- 542 VERY LARGE MANCHURIA RUG
Swastika center on a maroon ground, border orange
on a blue ground.
12 feet 6 inches by 10 feet 9 inches
- 543 LARGE CHINESE RUG
Of repeating floral pattern on a dark yellow ground,
blue meander.
11 feet 8 inches by 8 feet 10 inches
- 544 SAMARKAND SILK CARPET
Of the first half of the Victorian period with a rich
rose center and blue ground borders.
11 feet 9 inches by 8 feet 8 inches
- 545 SQUARE CHINESE SILK CARPET
Covered with a delicate design of floral branches on a
golden yellow ground—blue meander border.
6 feet 10 inches by 7 feet 10 inches
- 546 EARLY NINETEENTH CENTURY SAMARKAND
SILK CARPET
Covered with an odd design of flowers in colors on
a rose ground.
7 feet 8 inches by 5 feet

THE PURCHASERS ARE REQUIRED TO
PAY A FEDERAL TAX OF TEN PER
CENT ON PAINTINGS, SCULPTURE,
LIGHTING FIXTURES, PORCELAINS,
BRONZES AND FRAMES, AND FIVE PER
CENT ON MUSICAL INSTRUMENTS

FOURTH SESSION
EVENING SALE
WEDNESDAY, APRIL 20TH, 1921
at 8:30 P. M.

LAMPS FROM THE SHOPS OF
KARL FREUND

- 547 PAIR OF ILLUMINATED DOORWAYS
- 548 EIGHTEENTH CENTURY VENETIAN LANTERN
Wired for electricity.
- 549 EIGHTEENTH CENTURY ENGLISH ALABAS-
TER RECLINING FIGURE
Utilized as lamp.
- 550 EIGHTEENTH CENTURY BLANC DE BERLIN
ALABASTER FIGURE
As lamp.
- 551 EIGHTEENTH CENTURY DUTCH LACQUERED
PEWTER LAMP
Of urn shape.

552 SIXTEENTH CENTURY FLORENTINE CARVED
TORCHERE BASE

Made into an electric light.

553 EIGHTEENTH CENTURY ENGLISH PORCELAIN
VASE

Repaired, mounted as lamp with pergamyn shade.

554 EIGHTEENTH CENTURY PORCELAIN OF PARIS
VASE

Repaired, mounted as lamp with umbrella-shaped
pergamyn shade.

555 PAINTED LAMP

In the Directoire taste with carved handles fitted with
pergamyn shades.

556 SIMILAR TO ABOVE.

557 SIMILAR TO ABOVE

558 SEVENTEENTH CENTURY GILDED BRONZE
LION FITTED AS DESK LAMP

Fitted with a shade of gold cloth.

559 PAIR OF SIXTEENTH CENTURY FRENCH
FAIENCE JARS

Made into lamps, fitted with rose colored pergamyn
shades.

- 560 URN SHAPED VASE LAMP
In the Directoire style, fitted with a pergamyn shade
of landscape design.
- 561 DITTO
- 562 EARLY NINETEENTH CENTURY ITALIAN BELL
METAL CANDLESTICKS
Mounted as lamps, fitted with pergamyn shades.
- 563 PERGAMYN LANTERN
- 564 URN SHAPED VASE LAMP
In the Directoire style, fitted with pergamyn shades.
- 565 SIMILAR TO PRECEDING
- 566 SHAPED AND PAINTED GREEN FLOOR STAND-
DARD
Fitted with a shade of bird and tree design.
- 567 SIMILAR TO PRECEDING
Painted brown and gold with pergamyn shade.
- 568 SIMILAR TO PRECEDING
With a sloping pergamyn shade.

- 569 PAIR OF EARLY NINETEENTH CENTURY BRISTOL OPAL GLASS VASES
Fitted with transparencies.
- 570 PAIR OF EARLY NINETEENTH CENTURY KINGWOOD FLOWER POTS
Fitted with painted pergamyn shades.
- 571 A LARGE SEMI-CIRCULAR PERGAMYN SHRINE
With two Chinese porcelain figures.
- 572 CHINESE PORCELAIN FIGURE
Fitted as wall bracket with pagoda shaped pergamyn shade.
- 573 EIGHTEENTH CENTURY CARVED AND PAINTED GROUP
Fitted as lamp with pergamyn shade.
- 574 ONE FLOOR STANDARD
In the Venetian taste, painted red and blue with dome shaped pergamyn shade.
- 575 SIMILAR TO PRECEDING
- 576 SIMILAR TO PRECEDING
But fitted with pagoda shaped shade decorated with birds and flowers.
- 577 SIMILAR TO PRECEDING

578 PAIR OF EIGHTEENTH CENTURY ENGLISH
PEWTER STANDARDS

Fitted for lights.

579 PAIR OF SIMILAR DESIGN

580 PAIR OF OLD BLANC DE PARIS VASES

Fitted for lamps with pergamyn shade.

581 BLOWN GLASS STANDARD

On wooden tripod base with dome shaped pergamyn shade.

582 A LARGE ARCHITECTURAL CEILING SHADE
OF PERGAMYN

583 PAIR OF PERGAMYN SHRINES

With decoration simulating enamel on a rose ground holding soap stone foo dogs.

584 PAIR OF PERGAMYN WALL BRACKETS

With Bow porcelain figurines.

- 585 PERGAMYN SHRINE
Holding a Staffordshire figure.
- 586 LAMP IN PERGAMYN
Simulating Chinese translucent porcelain.
- 587 PAIR OF CHIEN-LUNG COVERED BEAKERS
Made into lamps and covered with pergamyn shades.
- 588 SMALL PEKIN VASE
Mounted as lamp with pergamyn shade.
- 589 PAIR OF OLD CHELSEA BASES
(One cracked) Fitted with pergamyn shades.
- 590 PAIR OF EIGHTEENTH CENTURY CARVED
FIGURINES
Of winged Amorini, wired and fitted with pergamyn
shade.

CHINA AND KOREA

SEVEN CHINESE PAINTINGS ON SILK

Of the Fifteenth Century, painted in the spirit of the Huan Dynasty.

591 VERY IMPORTANT CHINESE SILK PICTURE
ILLUSTRATING TWO BATTLE SCENES

Artist unknown.

592 SEQUENCE TO PRECEDING

Emperor Shu in the foreground mounted on horseback.

593 SEQUENCE TO PRECEDING

Emperor Liw under bodyguard in the foreground.

594 SEQUENCE TO THE PRECEDING

Showing an equestrian battle.

595 SEQUENCE TO PRECEDING

596 SIMILAR TO PRECEDING

597 SEQUENCE TO PRECEDING

THE ART OF HSI-BO-KO FEMALE PAINTER
OF THE KANG-SHI DYNASTY

598 CHINESE PAINTING ON SILK OF RARE
BEAUTY

A lady of high rank with two female attendants.

Signed by the Artist

599 ANOTHER PAINTING BY THE SAME ARTIST

THE ART OF LO-HSI-NEI, PAINTER TO THE
IMPERIAL COURT KANG-SHI DYNASTY
(EARLY SEVENTEENTH CENTURY)

600 A SET OF SIX SCREEN PANELS PAINTED ON
SILK AND FRAMED IN LINDZU SILK

Of Chinese animals in mountain recesses.

Signed by the Artist

601 CHINESE SILK PAINTING BY THE SAME
ARTIST

Of animals in a landscape.

- 602 SIMILAR TO PRECEDING
Flock of deer and tiger in a landscape.

THE ART OF KU-YEI, MING DYNASTY
(SIXTEENTH CENTURY)

- 603 CHINESE SILK PAINTING
Of a flying stork and animals.
Signed by the Artist

- 604 SIMILAR TO PRECEDING

THE ART OF SHU-HITSU, CHIEN-LUNG
DYNASTY (EIGHTEENTH CENTURY)

- 605 CHINESE SILK PICTURE
Of ladies of rank looking at handsome male youth and
throwing fruit to him over a garden wall.
Signed by the Artist

- 606 CHINESE PAINTING ON SILK BY THE SAME
ARTIST
Depicting the apartments of court ladies at the Imperial
Palace at Peking.
Not Signed

- 606-a SIMILAR TO PRECEDING
THE ART OF YU-GU, COURT PAINTER OF THE
MING DYNASTY
(FIFTEENTH CENTURY)

606-b SIMILAR TO PRECEDING

A lady of rank bidding farewell to callers.

THE ART OF TAN-KIO, KANG-SHI DYNASTY
(SEVENTEENTH CENTURY)

607 CHINESE PAINTING ON SILK

Hermit entertained by mountain goblins.

Signed by the Artist

608 SEQUENCE TO PRECEDING BY THE SAME
ARTIST

THE ART OF CHIN-SHIN-LIN, KANG-SHI
(SEVENTEENTH CENTURY)

609 CHINESE SILK PAINTING OF TWO PEKINESE

On a bamboo cliff with a chrysanthemum flower.

Signed by the Artist

610 PAINTING BY THE SAME ARTIST

THE ART OF CHIN-NAN-PIN, KANG-SHI
DYNASTY

(SEVENTEENTH CENTURY)

611 PAINTING ON SILK OF FOUR PEKINESE

Frolicking on a cliff and above a cascade and a flower
bush in the center.

Signed by the Artist

612 PAINTING BY THE SAME ARTIST
Of mystic birds.

613 } THREE CHINESE SILK PAINTINGS GIVING
614 } THREE INSTANCES OF THE MYSTIC
615 } POWERS OF THE GODDESS KWAN-IN, KANG-SHI DYNASTY (SEVENTEENTH CENTURY)

PAIR OF CHINESE PAINTINGS BY A KANG-SHI
ARTIST OF THE SEVENTEENTH CENTURY

Depicting the life of noble ladies in their palace.

Not Signed

616 SPRING

617 SUMMER

TWO FULL LENGTH PORTRAITS OF THE
KANG-SHI DYNASTY (SEVENTEENTH
CENTURY) BY A COURT PAINTER

618 THE EMPEROR

619 THE EMPRESS

- 620 FULL LENGTH PORTRAIT OF ANITA BUDHA
CHIEN-LUNG DYNASTY (EIGHTEENTH CENTURY)
- 621 PAINTING ON SILK OF THE CHIEN-LUNG
DYNASTY (EIGHTEENTH CENTURY)
Palace veranda in a snowy landscape with figures.
Not Signed
- 622 CHINESE SILK PAINTING BY THE FEMALE
PAINTER, TAU-YEN OF THE CHIEN-LUNG
DYNASTY
Mountain pheasant and plum blossoms.
Not Signed
- 623 CHINESE SILK PAINTING BY OSAN, LATE
CHIEN-LUNG (EIGHTEENTH CENTURY)
Willow tree and flying swallow.
Signed Osan, "painted with his finger tips"
- 624 PORTRAIT OF A CHIEN-LUNG EMPEROR BY A
COURT PAINTER

- 625 ROLE OF CHINESE SILK PAINTING. LATE
CHIEN-LUNG (EIGHTEENTH CENTURY)

Multitude of gaily colored butterflies.

- 626 CHINESE PAINTING ON PAPER. CHIEN-LUNG
ABOUT 1750

Poppies and Pekinese.

- 627 CHINESE PAINTING ON SILK, CHIEN-LUNG
DYNASTY (EIGHTEENTH CENTURY)

Mother and Child in a plum blossom grove.

- 628 CHINESE SILK PAINTING OF THE CHIEN-
LUNG DYNASTY BY THE COURT PAINTER
SHE-KOKU (EIGHTEENTH CENTURY)

Emperor looking at Danse macabre.

- 629 TIBETAN SILK MANDALA REPRESENTING A
LAMA TEMPLE (FIFTEENTH CENTURY)

- 630 TIBETAN MANDALA IN BRILLIANT COLORS
HEIGHTENED WITH GOLD, EARLY CHIEN-
LUNG (EIGHTEENTH CENTURY)

- 631 LAMA MANDALA PAINTED ON PAPER. CHIEN-
LUNG, EIGHTEENTH CENTURY

- 632 VERY FINE TIBETAN LAMA MANDALA
PAINTED ON CANVAS
Exquisitely modelled Fifteenth Century portraiture.
Ming.
- 633 TIBETAN MANDALA ON PAPER, FIFTEENTH
CENTURY
- 634 TIBETAN MANDALA
On canvas of the Twelfth Century.
Representing Buddha in the center surrounded by Lo-
Hans and Saints, framed with gold brocade of lotus
pattern with an inset of gold brocade. Early Huan,
Thirteenth Century.
- 635 PAIR OF RARE TIBETAN MANDALAS FRAMED
WITH BROCADE OF THE SUNG DYNASTY—
THIRTEENTH CENTURY
- 637 EARLY MING TIBETAN MANDALA ON CANVAS
Fifteenth Century.
Framed in gold brocade.
- 638 SIMILAR TO PRECEDING BUT SMALLER IN
SIZE



No. 643 and No. 644

Chinese Paintings of the Ming Dynasty

639 SIMILAR TO PRECEDING

640 TIBETAN MANDALA OF THE KANG-SHI DYNASTY. SEVENTEENTH CENTURY

On canvas.

641 PAINTING BY LO-TZI (WISE MAN) OF THE CHIEN-LUNG DYNASTY

642 A VERY IMPORTANT ROLE OF CHINESE PAINTING ON SILK

Depicting the Empress narrating a celestial tale to her attendants seated in a garden villa.

643 SEQUENCE TO ABOVE BY THE SAME ARTIST
[*Illustrated*]

THE ART OF KEI-KWA-SHO, CHIEN-LUNG
SEVENTEENTH CENTURY

[*Illustrated*]

644 AN IMPORTANT CHINESE ROLL OF SILK PAINTING

Representing homage tendered by the dragon king to the Emperor of China.

Bears the monogram of this eminent court painter.

645 SEVENTEENTH CENTURY CHINESE KO-KIU
MUSICAL BOW INSTRUMENT OF THE KANG-
SHI DYNASTY. SEVENTEENTH CENTURY

Richly carved bodies and stems terminating in four
finely carved and gilded figurines.

Carved and painted bow.

646 SIMILAR TO ABOVE

With an unusually fine lacquer bow.

It is very uncommon to find instruments of this type
in such a complete state.

647 FINE FOURTEENTH CENTURY BRONZE VASE

With mask handles of the early Ming Dynasty.

648 FIFTEENTH CENTURY CHINESE TERRA COTTA
JAR

Invested with an iridescent blue glaze.

Two mask handles.

649 PAIR OF EARLY MING TWO-HANDLED GREEN
VASES MODELED IN THE SPIRIT OF THE
HUAN DYNASTY INVESTED WITH A GREEN
GLAZE AND COVERED

With a relief design of serpents and grotesque animal
heads in brown on a turquoise blue ground.

650 EIGHTEENTH CENTURY CHINESE LOWES-
TOFT COVERED JAR

Decorated in gold on a white ground.

651 PAIR OF PEKIN ENAMEL VASES

With light reserves in an iridescent dark blue ground.

652 SIXTEENTH CENTURY LARGE CHINESE POT-
TERY JAR

Invested with a mottled yellow glaze.

Impressed rosetted discs.

Ming Dynasty

653 PAIR OF EIGHTEENTH CENTURY DEEP VIO-

654 LET GLASS JARS WITH COVERS

Chien-Lung

655 PAIR OF EIGHTEENTH CENTURY GLASS

656 BOWLS

With equestrian motives encised—Chien-Lung.

- 657 SIXTEENTH CENTURY CELADON VASE
Tall square form—elephant head handles.
Ming Dynasty

- 658 PAIR OF SIXTEENTH CENTURY TALL KOREAN
BRONZE CANDLESTICKS
Knobbed stem. Moss green patine. Three feet tall.
Ming Dynasty

- 659 PAIR SIMILAR TO ABOVE BUT SMALLER IN
SIZE.
Two feet tall

- 660 PAIR OF SIXTEENTH CENTURY KOREAN
BRONZE CANDLESTICKS
Large drip cup, baluster stem.

- 661 A VERY IMPORTANT GROUP OF KOREAN
BRONZE FIGURES
REPRESENTING THE BUDDAH TRINITY

- 662 PAIR OF SIXTEENTH CENTURY BRONZE STA-
TUETTES OF SAINTS
Ming Dynasty

663 PAIR OF SIXTEENTH CENTURY KOREAN POT-
TERTY VASES

In the form of Gourdes. Invested with mirror black glaze.

664 EIGHTEENTH CENTURY KOREAN POTTERY
WINE JUG

Invested with splash glaze on green ground with spout
and loop handle.

665 SEVENTEENTH CENTURY KOREAN VASE

Beaker shape, invested with rich brown glaze.

666 SIXTEENTH CENTURY KOREAN FLOWER
VASE

With green patine and a landscape in low relief.

667 SIXTEENTH CENTURY KOREAN BRONZE
KORO

On tripod stand, perforated cover.

Ming Dynasty

668 THREE VERY UNCOMMON EIGHTEENTH CEN-
TURY SANG DE BOEUF INCENSE JARS

With perforated metal tops—early Chien-Lung.

669 FOUR PAINTED EIGHTEENTH CENTURY PER-
SIAN POTTERY TEA JARS

One with reserves on a gold ground—two with flowers.

670 PAIR OF EIGHTEENTH CENTURY BRONZE
KOROS

On tripod stands in form of elephant's heads, traces of gold plating appear on the patine. Carved teakwood stand and cover.

671 SINGLE KORO, SIMILAR TO ABOVE PAIR

672 SEVENTEENTH CENTURY KOREAN POTTERY
JAR

Almost cylindrical in form, decorated with five panels of storks and flowers.

673 EIGHTEENTH CENTURY CHINESE POTTERY
VASE

Invested with a tea green glaze, square form with In-En crests and shield—Chien-Lung.

674 PAIR OF EIGHTEENTH CENTURY CHINESE
PORCELAIN BOWLS

With flaring lips invested with a dark blue glaze heightened with a gold decoration of dragons and clouds—marked Chien-Lung.

675 EIGHTEENTH CENTURY CHINESE PORCELAIN
VASE

With three loop handles invested with a mottled glaze of
sang de boeuf—Chien-Lung.

676 PAIR OF EIGHTEENTH CENTURY CHINESE
FLOWER VASES

Blue glaze, decoration of gold dragons and clouds—
Chien-Lung.

677 THREE FIFTEENTH CENTURY KOREAN GIN-
GER JARS

Dark brown glaze—Ming Dynasty.

678 TWO SIMILAR TO ABOVE

679 PAIR OF NINETEENTH CENTURY VASES IN
THE CHIEN-LUNG STYLE

Globular shape with narrow necks. Invested with splash
glaze of dark purple and blue.

680 SIXTEENTH CENTURY LARGE KOREAN TEA
JAR

Invested with slip glaze of leaves and birds.

681 FIFTEENTH CENTURY GLAZED POTTERY
TABLET OF KWAN-IN

Standing with rosary in hand. Lotus petal as halo, Torquoise blue glaze.

Ming Dynasty

682 SIXTEENTH CENTURY KOREAN GINGER JAR
Invested with a mirror, black glaze.

683 FIFTEENTH CENTURY LARGE IRON TEMPLE
BELL

Ming Dynasty

684 FIFTEENTH CENTURY IRON BELL
From the eaves of Buddhist temple.

685 SMALLER ONE, SIMILAR TO ABOVE

686 FIFTEENTH CENTURY BRONZE HANGING
BELL

Dragon handle, floral design in relief, rare example.

Ming Dynasty

687 THREE FIFTEENTH CENTURY BRONZE BELLS
FROM BUDDHIST TEMPLE

Ming Dynasty

688 FIFTEENTH CENTURY LARGE HANGING BELL
Green patine.

Ming Dynasty

